LH3
M3a

Plaskett's East Coast sound
page thirteen

Strippersize
page seventeen

Pretty pretty pretty pretty cups for 57 years.

MARTLET

Thursday, March 24, 2005 | The University of Victoria's Independent Newspaper | www.martlet.ca | Volume 57, Issue 27

MARTLET PHOTO CONTEST WINNER

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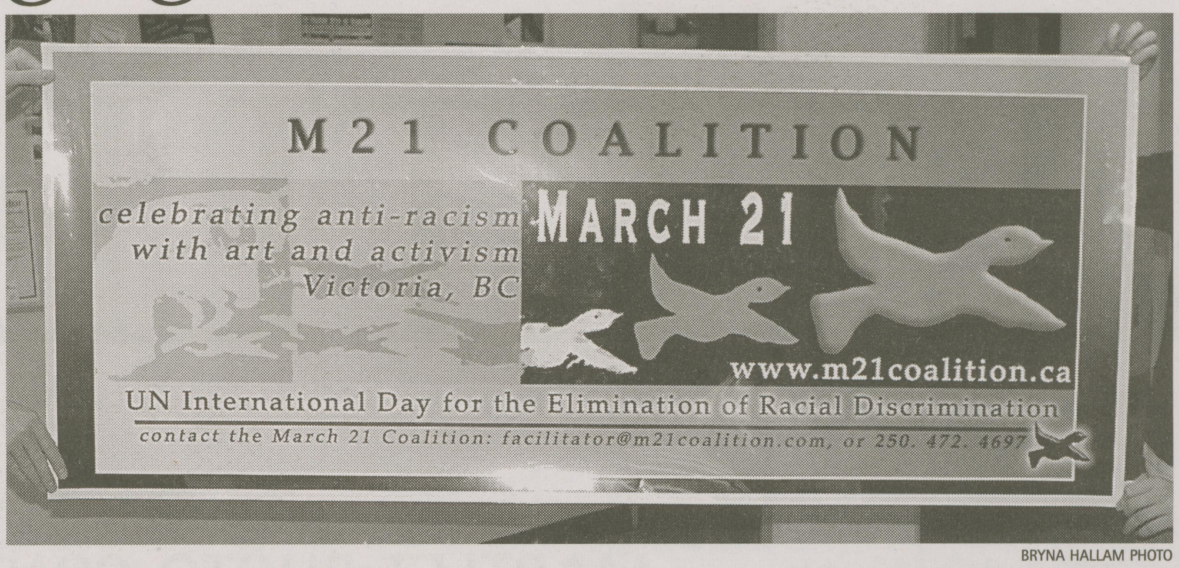
The changing face of racism

by Bryna Hallam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BRYNA HALLAM PHOTO

"People need to be actively involved in changing the status quo," said Troy Sebastian.

Speakers at an anti-racism panel discussion last week said the community needs to do more than simply acknowledge the existence of racism—anti-racism action must be ongoing.

The M21 Coalition hosted the panel in recognition of the UN International Day for the Elimination of Racial Discrimination.

Francis Adu-Febiri, a sociology professor at UVic and Camosun, said that many people often ask for "proof" of racism. "How do you do that in the context of the scientific method?" he asked.

The fight to get people to acknowledge that racism is a problem in Canada —and in Victoria— is an ongoing problem. "People who are not aware of racism say [that Canada] is fine," said Adu-Febiri.

Troy Sebastian agrees. "It's amazing that Canadians think we are a just society and we're a cultural mosaic," said the former UVSS chair and Native Students Union representative. "The fundamental reality is the basis of assimilation that Canada was founded on continues to this day."

Sebastian, a member of the Ktunaxa nation, grew up on St. Mary's reserve near Cranbrook, B.C. "I can't fathom any aspect of my life, or anyone else's life back home, that is not affected by [racism]," he said.

Harsha Walia, an organizer with Vancouver's No One is Illegal, a group that organizes on behalf of immigrants and refugees, echoed Sebastian and Adu-Febiri. "Whenever people of colour talk about racism," she said, "it's presented like we're making it up, like it's a subjective truth, although racism is an objective reality."

Objective realities appear in people's stereotypes, said Walia. "It's been an ascribed reality that people who belong to certain communities will then be stereotyped in a certain way. If you happen to be Indigenous, then you're probably sniffing glue up on Inuit territory. If you happen to be an immigrant, you're probably engaged in youth violence. Those are objective realities that are forced upon us."

It wasn't until Adu-Febiri came to Canada from Ghana, which he considers a homogenous country in terms of race, that he faced objective realities, making race an issue.

"Societies with hierarchies will always have racism and Canada is a country organized upon group affiliations," he said. These affiliations can cause barriers and keep some groups from getting what they need. "There is a lot of suffering based on group-based distribution of resources."

Adu-Febiri believes that racism is changing. "There has developed a new strain of racism that is resistant to the traditional ways of combating it," said Adu-Febiri. "Racism has changed in terms of the way it operates. It is there, but it has changed its face. We must change our technique to combat it."

JoAnne Lee, a professor of women's studies at UVic, agrees. "Older forms of skin colour racism still exist," she said. "That hasn't gone away, it's gotten more refined. But on the other hand, I think that there are also new kinds of racism." Democratic racism is a part of this new breed and involves laws that "appear universal and appear equitable but in practice are very discriminatory."

"Racism is a system of privilege," said Adu-Febiri. "Those who benefit never want to change [the system], because it works for them. The dominant group will not change it unless they are forced."

Sebastian echoed his sentiments. "It's hard to think of how one person can fight back against the racism in society, because the society is fundamentally racist," he said. "People need to be actively involved in changing the status quo."

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University, UVSS change paper policies

by Bryna Hallam

Both the university and the students' society have pledged to change their paper-use habits, but a campus environmental group says the change doesn't go far enough.

All paper on campus will now contain at least 30 per cent post-consumer waste (PCW), while the UVic Students' Society will be using 100 per cent PCW.

UVic Purchasing Services changed its purchasing practices and is replacing 100 per cent virgin fibre paper, which has no recycled content, with 30 per cent PCW paper, which contains 30 per cent recycled paper.

According to Ken Babich, director of Purchasing Services, each faculty and department orders its own paper from UVic's suppliers through its standing agreements.

Before the switch, approximately 70 per cent of the paper on campus was 30 per cent PCW, 30 per cent was 100 per cent virgin fibre, and less than one per cent was 100 per cent PCW.

The 100 per cent virgin paper will now be available only through special request, which Purchasing Services must approve.

Purchasing Services has also suggested to all faculties and departments that they consider using 100 per cent PCW when possible.

The directive hasn't met any resistance from departments in the university, said Babich. "One department even called back and said, 'Kudos to you guys,'" he said.

Babich noted that paper with a high post consumer waste content is a duller white, tends to leach or bleed ink and can cause problems in printers and copy machines.

DAN HARDER PHOTO

Weyerhaeuser paper will still be on campus, but thanks to recent changes there will be less of it.

UVic spends half a million dollars per year on bond paper, said Babich. Because of the large volume of paper used at the university, cost does play a factor in the choices made.

There is little price difference between the virgin fibre paper and the 30 per cent PCW paper, but that 100 per cent PCW paper costs much more—up to 54 per cent more in some cases.

"It's a first step," said Babich, adding that UVic is "pretty mindful" of issues such as the environment, child labour and sweatshops, and has an ethical purchasing practice.

Purchasing Services has also told its supplier (which include Unisource and Coast Paper) that UVic prefers, when "possible and practical," to receive paper from companies other than Weyerhaeuser.

Weyerhaeuser is known for unsustainable logging practices.

Babich also said that none of UVic's paper contracts are up for renewal this year. A contract that the University of British Columbia has, and that UVic "piggybacks" off of, is expected to be extended by UBC for an additional two years until March 31, 2008.

The switch came in response to a petition to UVic President Dr. David Turpin in January. The petition, presented by environmental studies student Ingmar Lee, demanded that the university switch to "a more ethical recycled paper product" and stop using Weyerhaeuser products altogether.

Lee characterized the decision as "wimpish and pathetic" and as having a "total lack of vision."

"This is a totally mediocre and unacceptable baby-step," he said.

Members of the University of Victoria Sustainability Project (UVSP), a student-run organization that "strives to work with the campus community to achieve a balance between what is ecologically necessary, socially desirable and economically feasible at UVic," agree.

"Myself and the UVSP believe that the university could go much farther than requiring a minimum of 30 per cent post-consumer paper," said Rae St. Arnault, who sits on the UVSP board of directors.

"The UVSP clearly wishes to see UVic become a leader in sustainability issues," she continued, "and the decision to require only 30 per cent recycled content is behind the times when campuses all over North America are successfully making the switch in a fiscally viable manner."

The UVSS decision to switch all of its paper to 100 per cent PCW, on the other hand, was met favourably by both Lee and the UVSP. "This is a great first step," said Lee.

The change will encompass the entire student union building, including the Zap! Copy Centre, and will come into effect for the next fiscal year.

The change in UVSS policy wasn't entirely smooth. The ability of the printers and copy machines to handle the paper was a concern, as was the additional cost of the paper.

SUB general manager Marne Jenson said that the switch would cost Zap! between $14,000 and $15,000 for the paper alone.

Jenson also said that SUB management would use 100 per cent PCW wherever possible and 30 per cent PCW where it is not.

Despite the criticism, Babich maintains "it's the right thing for the moment. We had the opportunity to convert to 30 per cent PCW and we did."

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New buildings to add seats, ease space crunch

by Bryna Hallam

The University of Victoria will soon be home to two new buildings.

The provincial government has pledged $60.4 million for buildings to house science, social sciences and mathematics programs.

"This is not just more space," said UVic president Dr. David Turpin, "it is better space."

The new buildings will add 20,000 square metres of space to the campus—roughly the size of the McPherson library—and will house labs, lecture halls and classrooms.

The social sciences and mathematics building will be home to the departments of geography, environmental studies, political science, and mathematics and statistics.

The science building will bring the department of earth and ocean sciences under one roof. The department is currently spread through seven buildings across campus, including some Second World War army huts near the McKinnon gym. Faculty members from the department of chemistry will also be in the new building.

"Everybody wins," said Turpin as he pointed out that the construction will benefit all students. "By creating these new facilities we will free up space in the Cornett and Clearihue buildings. That in turn will be turned over and in some cases extensively renovated to accommodate further expansion in the social sciences, as well as the humanities."

Lisa Levesque, an interdisciplinary masters student in environmental studies and geography, welcomed the new additions. "Having the two very similar departments in one building," she said, "would have made my life much easier."

Bryan Koivisto, a PhD candidate in the chemistry department, pointed out that the current chemistry facilities are not exactly state of the art. "When I first walked into my lab space...I thought I was in a chemistry safety video from the 1950s," he said.

"We're happy that the provincial government is finally funding the building space necessary to hold all the new students they plan on bringing to UVic," Joanna Groves, chair of the UVic Students' Society, "especially as the space shortage has been a problem at UVic for some time now."

The buildings will add 1,769 seats to the university as part of the provincial government's plan to create 1,900 new spaces at UVic, and 25,000 new spaces province-wide.

The total cost of the buildings is over $80 million. The university will make up some of the $20.5 million shortfall, said Turpin, but is looking for other sources and donors.

The new science building will be built on the lawn next to the parking behind the Elliot building. The location of the social sciences and mathematics building has not been finalized yet, but there are two proposed locations: parking lots D and E.

Both buildings are scheduled to be completed by September 2008.

B. BRADY PHOTO

Minister of Advanced Education Ida Chong announced $60.4 millon for buildings.

No foolin' students who are parents

Family Centre hosts second annual No Foolin' breakfast

by Bryna Hallam

Get set for ice cream and pizza in the morning at the UVic Family Centre's second annual "No Foolin'" breakfast on April 1.

"Last year was really, really fun," said Family Centre faculty co-ordinator Barb Whittington. "We had a lot of new people coming by [who were] interested in the centre."

The event is geared towards reaching out to families and bringing them together. Last year nearly 300 people came to breakfast, and Whittington is hoping for even more this year. She says that everyone—with or without kids—is welcome.

"There are tons of things for kids," she said, adding there are also many things for adults. Entertainment includes jugglers and a jazz combo from Esquimalt High School.

There will also be prizes, including a trip to a Galiano Island bed and breakfast and a house visit by the Dusting Divas cleaning service.

The event is intended to increase awareness of UVic students with families and the unique problems they face. "There were a lot of people [last year] who said, 'I never thought there would be students who are parents,'" remembered Whittington, a professor with the faculty of human and social development.

More than 500 individuals live in UVic family housing, which is located across Sinclair Road from the res buildings. One of the difficulties facing the centre is lack of visibility—students who are not a part of the family centre usually don't know anything about it. In addition, there is no way of knowing how many students with families live off campus, which makes it difficult to determine what kind of resources are needed.

In addition to a community kitchen and a book and toy library, the centre hosts a breakfast and homework club every week. One of the most valued services is the food bank, which Whittington says is always well used. She says food often runs short.

The centre also offers ESL activities for the families of international students. "It seems to be something people really want," said Whittington.

In September, the university began hosting a family orientation, which Whittington says has helped to raise awareness regarding families on campus as well as to create a sense of community in the centre.

"We're silly for a serious purpose," Whittington said of the April 1 activities, adding that part of this year's focus is on the new emergency family fund.

The fund is intended for emergency use and will give up to $100 to family in need. "It will fill in some gaps," said Whittington. "There just aren't any services like that on campus or off campus."

To raise money, the centre is selling buttons, which sport sayings such as "UVic is a family friendly campus" and "UVic needs kids." The buttons are available by donation across campus.

"We want to raise awareness of students' state of poverty," said Whittington. "How, when you're away from your resource base and your family and friends, things like an emergency fund or a cup of tea with somebody mean a huge amount."

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War a 'colonial occupation'

Over 600 protests worldwide marked March 19, the second anniversary of the war and occupation in Iraq

by Bryna Hallam

Signs and banners filled Centennial Square March 19 as a small crowd of demonstrators gathered for the second anniversary of the start of the war and occupation in Iraq.

"No crowd is ever too small," said spoken word artist "Shane avec i grec" to the crowd of approximately 100. "This is what democracy looks like."

Danny McGuire, a member of the Council of Canadians' Youth Coalition, said the day "marks both tragedy and hope"—tragedy in what is happening in Iraq and hope that it will stop. "March 19 is but one day in our efforts" to achieve a peaceful world, he reminded the crowd.

"What is happening [in Iraq] is a huge genocide," said Waleed Rabiaa, an Iraqi student at Pearson College. "It is a huge violation of human rights."

The basic needs—including food and water—of Iraqis are not being met, he said, adding that his family's access to electricity has been limited to three hours per day for the last two years.

Recalling scenes from Fallujah, Rabiaa said, "The dead bodies were all over the street and nobody was even able to go pick them up so we could bury them honourably. Dogs were eating those people. Dogs were literally eating those people in the street."

Rabiaa also criticized the recent Iraq elections, saying that many people didn't know who they were voting for. "Iraqis were voting for people—they didn't know their names," he said. "There were numbers. You go and you vote for that."

Majed Jarrar, an international student from Iraq also studying at Pearson College, spoke of the pain both Americans and Iraqis are enduring. "What about the American sons that were taken away from their mothers and went to kill the son of an Iraqi mother? Both mothers are crying.

"I would like you to think about every single soul that has been taken away during this war," said Jarrar. "I'd like to consider the pain with the family, with the mothers and fathers, with the brothers and sisters who lost their friends and loved ones and relatives.

"I want you to know it's not just what you see in the media," Jarrar continued. "When you see an American mother crying for her soldier that was killed in Iraq, I want you to think that this soldier has killed 10 sons of 10 mothers who are crying now. Nobody can share their pain. Nobody can share their crying."

Teri Barclay was one of the mothers worrying for her son. Barclay is a member of Military Families Speak Out, an organization of people who are opposed to war in Iraq and whose relatives or loved ones are part of the American military.

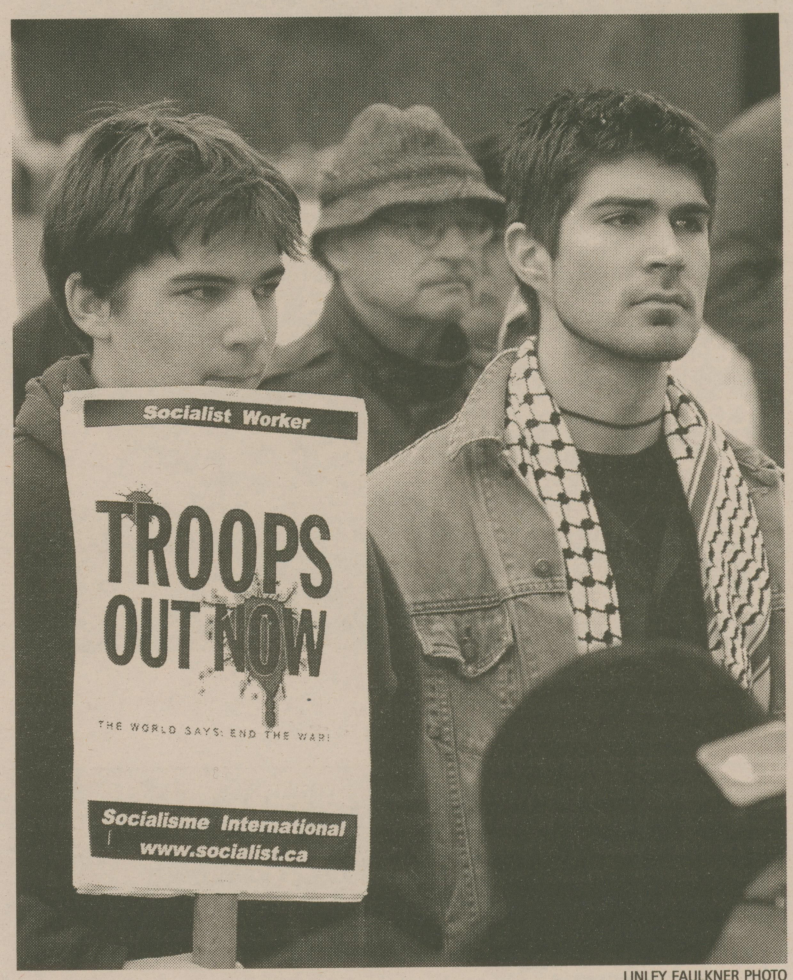
Barclay, a Washington state citizen, says her son "seems to be doing amazingly well" since he returned in July 2003 from his second tour of duty in Iraq.

UVic student Jennifer King was there to let the government know how she feels. "I don't believe in this," she said.

Members of UVic's Students of Colour Collective and the UVSS also called for the withdrawal of U.S. troops from Iraq, labelling it a "colonial occupation."

"Two years is two years too long," repeated Hari Alluri and Erik Haensel.

Forty cities across Canada hosted protests. More than 600 demonstrations took place in the United States and Europe.



LINLEY FAULKNER PHOTO

Protesters in downtown Victoria listen to Iraqi citizens talk about living in what they consider to be an occupied country.

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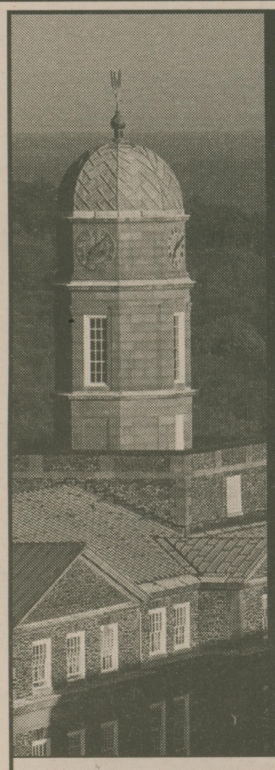

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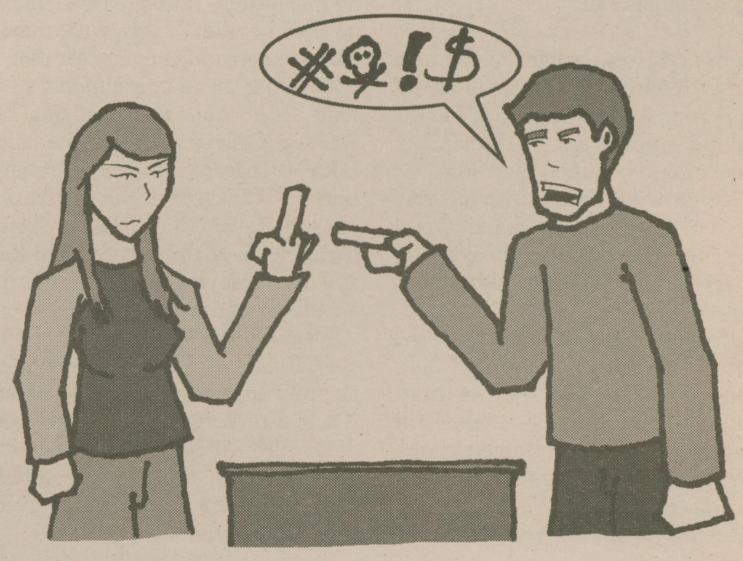
Profanity, fingerpointing and the UVSS

by Megan Stewart



GRAHAM STARK GRAPHIC

With just over a month before their term is up, the University of Victoria Students' Society (UVSS) board of directors is slowly descending into distinctly polarized camps.

Board members divide roughly into camps formed along slate lines that reflect who they ran with in the election. The two slates that make up the current UVSS board are Putting Students First and Student For Change, which had some candidates run with this year's Coalition of Independent Students. There is also one board member who ran as an independent.

Certain members can easily be predicted to vote in blocks with one another.

Despite differing ideologies and political affiliations, sparring between board members has been kept to a minimum until recently. As of late, UVSS board meetings, which are held every second Tuesday, have been used as a forum for accusations, insults and finger pointing.

One executive board member said the UVSS has suffered a decline in civility.

During the March 22 board meeting, Director of Finance Agata Lis fended off what she considered a "personal attack" after a motion was put forward suggesting she wasn't working the 37 weekly hours required of the four executive directors.

The motion read that "the Director of Finance [Lis] has not demonstrated an apparent commitment to carrying out the mandated work of the society," and moved that she be required to regularly inform the board on "the number of hours she has worked," where she worked, and for which board or committee she was working.

The motion stated that Lis must spend at least 15 hours per week in the Resource Centre between the hours of 9 a.m. and 5 p.m., and that her office door and the centre's main door remain open.

"I feel that this is a personal attack," Lis responded, "because if the Resource Centre is closed, it means nobody is in their offices."

Director at large Erik Haensel put forward the motion, adding that he was not intending to make a personal statement. "[The motion] doesn't claim that the person in question hasn't worked. I'm saying that I have no way of substantiating it."

Haensel specified the motion to a single director because he cited personal and anecdotal information that she was not regularly in the office and because he has "seen evidence that the others are working." The three other executives are Mike Tan, director of services, Hari Alluri, director of academics, and chairperson Joanna Groves.

During the board meeting, Lis spoke against the motion only once, but later called the accusations that she is not doing her job "absurd" and groundless.

Prior to the meeting, when the motion was added to the agenda, Lis sent Haensel an e-mail from her director of finance account that made her feelings clear. Haensel later showed the Martlet the email, which read, "BIRT [be it resolved that] you go fuck yourself."

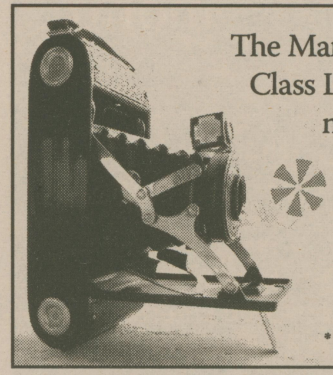
Amended to include all four executive directors and not exclusively the director of finance, the motion passed with the intent to maintain accountability throughout the board.

However, during the debate leading up to the vote, various directors voiced unhappiness with the recent polarization and in-fighting.

Paige Muttersbach, the board representative for Access UVic, and Adam Carver, a director at large, shared the sentiment that the motion reflected a change in the attitude of the board.

"The direction this board has taken over the last weeks—I don't know if it's because of tension because of the election—however, it seems to be degrading and there seems to be a loss of respect," said Muttersbach.

Carver, who moved that the motion be amended to include all executive positions, said, "The way the board is going, I have been pretty disgusted the last month."



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Reports of inhumane cull draw inquiry

Fowl culled during the avian flu scare in the Fraser Valley died inhumanely, say the Canadian Coalition for Farm Animals

by Patrick Szpak

The fallout from last year's avian flu outbreak in the Fraser Valley continued last week when the Canadian Coalition for Farm Animals (CCFA) demanded a meeting with federal Agriculture Minister Andy Mitchell.

The CCFA is requesting a full public inquiry into reports of inhumane treatment of some of the 19 million chickens and other fowl culled under the authority of the Canadian Food Inspection Agency (CFIA) during April and May of 2004.

"The humane community's worst fears have been realized," said Debra Probert, executive director of the Vancouver Humane Society, speaking on behalf of the CCFA.

"Ducks were repeatedly gassed before they died, chickens were clubbed to death after not succumbing to the gas and peacocks were shot out of trees." said Probert.

Ken Falk, a partner at Fraser Valley Duck and Goose, was present when the CFIA culled his company's 100,000 ducks after tests suggested the flock could have a virus similar to the kind that killed people in South East Asia.

"It was gut-wrenching," said Falk, who described how parts of his flock of ducks had to be gassed three times before they died. "The ducks raised their heads to get above the gas. Some would pass out and then revive and then they'd gas them again." Carbon dioxide (CO2) was used to cull the birds.

"We absolutely begged them to stop because this is obviously inhumane, but they kept on going," said Falk.

When Falk asked if he could use his own slaughterhouses to spare the ducks repeated gassings, he was rebuffed.

"They said [that] in their opinion, this is a humane way to euthanize poultry."

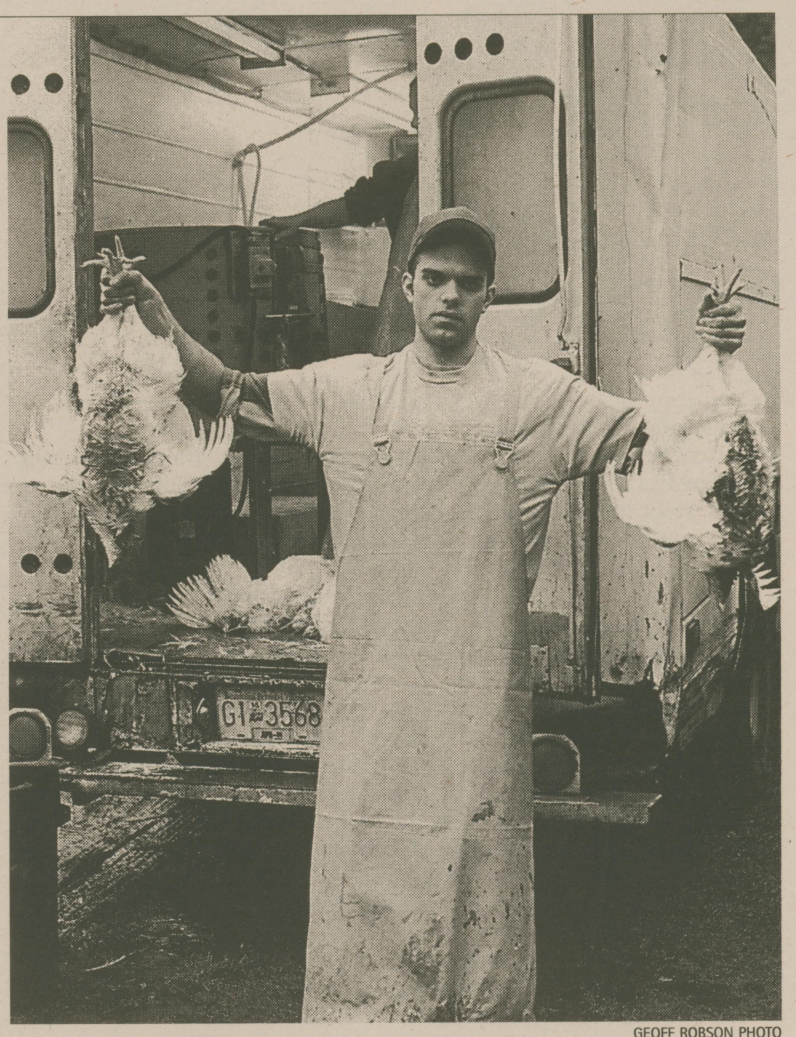
Probert told CFIA the use of CO2 gas is inhumane, but the agency ignored the concern. She said there are humane and more effective alternatives to C02 gas, including mixtures that include argon and nitrogen.

According to Probert, the CCFA wrote to the CFIA requesting that a more humane gas be used and that a third party veterinarian from outside the CFIA be present at the culls. Both requests were declined by the CFIA.

When asked about the gassing of Fraser Valley Duck and Goose, CFIA spokesperson Cornelius Kiley said, "I'm not aware that that occurred at all," and added that the CCFA claims were "only allegations until proven."

Kiley denied that C02 gas was inhumane and pointed to the CFIA's adherence to guidelines laid out by the American Veterinary Medical Association for humane mass culls. He said that use of more expensive mixtures as proposed by Probert were not "the most economical or practical solution to the problem."

Kiley also said that veterinarians from the Humane Society of British Columbia were present during the culls.



GEOFF ROBSON PHOTO

A worker holds chickens killed at a local farm. Nineteen million fowl were culled in B.C. in April and May of 2004.

AVIAN FLU AS PANDEMIC?

According to the World Heath Organization (WHO), influenza pandemics can sweep the globe three or four times every century. This happens when virus subtypes mutate and emerge in forms that are readily transferable between humans.

The WHO is particularly concerned about a strain of avian influenza, H5N1, which killed eight people in China in 1997 and prompted the cull of 1.5 million birds in three days. Last year the strain re-emerged in Southeast Asia, resulting in 55 people falling ill. Because a very high percentage of those illnesses resulted in deaths (42 people died), some health experts are predicting that the bird flu will be the next pandemic.

As many as one third of Canadians could fall ill at the same time, but preparations seem to be on course in Canada, according to the WHO.

The Spanish flu of 1918–19 is considered the last great pandemic. An estimated 45 million people died worldwide, including more than 50,000 in Canada.

— M.S.

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Editorial

Schiavo case about politics, not kindness

Fifteen years ago, a Florida woman named Terri Schiavo suffered brain damage after her heart briefly stopped beating. She has been in a persistent vegetative state since, and now has to be fed through a feeding tube. She has no discernible brain function and is living only by artificial means. Her cause has given the so-called religious right new momentum in an increasingly polarized nation.

Oh no, you say, *the Martlet*'s getting involved in another overhyped media issue. Yes, but with good reason—the mainstream media coverage of the event has been blatantly flawed, and it's time to set things straight.

Schiavo's parents have been fighting for years with her husband, Michael, over whether her feeding tube should be disconnected. He maintains that his wife told him she would never want to be kept alive artificially.

The state courts agreed—20 judges have heard the case and it has been refused by the U.S. Supreme Court. Despite an attempted intervention by Congress late Sunday night and the signing of a new law on Monday morning by President Bush, Friday's decision to remove her feeding tube has been upheld. That's because the case is bullshit. Schiavo told her husband that she did not wish to be kept alive in such a condition, the courts agreed, and since he is her legal guardian, he can make the call to let her body die. End of story.

This is all about influence—what we've seen over the past week illustrates how powerful the conservative religious lobby has become in the United States. They're above the law, and the media is under their wing.

The cynical might assume that the huge buzz of the case—which dominated U.S. media coverage for days—is actually a distraction from the second anniversary of the Iraqi invasion. Such an anniversary is usually marked by a retrospective analysis, coverage of worldwide protests, etc. Instead it quietly slipped by, mirroring the rise in warning levels or "new terror threats" that have accompanied any bad news for the U.S. administration.

Schiavo is little more than a pawn in this whole thing. Credible, court-appointed doctors say she is in a persistent vegetative state with no hope of recovery, yet Republicans have used this opportunity to pander to the religious right—the conservative, anti-abortionists who pushed Bush over the top in November's election.

People with best intentions but the wrong information are protesting outside of the hospital and courthouses. They sit with "Have Mercy On Terri" signs, or with their mouths covered in duct tape that is labeled "LIFE." They're perhaps swayed by the 2002 video shown non-stop on cable news networks, which seems to show Schiavo smiling at her mother's words. In fact, Schiavo has been completely non-responsive for 15 years. She isn't smiling, nor is she thinking or voluntarily moving. It's over.

Media is also ignoring public opinion—not that it should have any bearing on the case, but it would be a welcome counterweight to the endless "experts" and politicians who suggest it's a complex ethical issue. It isn't. Eighty-seven per cent of people polled by the Washington Post and ABC News said that, were they in the same state as Schiavo, they too would want the tube removed. Other polling data is similar: a 2003 *CNN/USA Today* poll found that 80 per cent of respondents said the spouse should be the one to make the choice in a situation like this.

During Sunday's late-night romp in the House, a Democrat estimated that it cost between $4 million and $5 million to bring the representatives together for the emergency meeting. That's taxpayer money that isn't being spent on health care, Medicaid and other worthy causes.

As well, Bush and company's "err on the side of life" remarks stand in stark contrast to the 152 executions carried out while he was governor of Texas, and a 1999 Texas law he signed that allows hospitals to pull the plug on patients when doctors feel further care is futile, regardless of the family's wish. Last week, the breathing tube of a six-month-old was removed, against his mother's wishes, in a Texas hospital.

The legislation pushed through early on Monday morning—Bush was woken just after 1 a.m. and signed it outside of his bedroom door, probably still in his pyjamas—and a federal judge was forced to intervene and re-examine the case on Monday afternoon. He gave the same ruling as the others, making this entire ordeal a waste of time and money.

It's likely to continue until after she dies, when Republican politicians will demonize those who voted in favour of letting her body die. They'll pretend that they care, that this isn't political grandstanding of the worst kind.

This kind of decision is to be made by the individual, not politicians, and it illustrates the importance of having a living will, as well as how easily the U.S. administration can pull the wool over the public's eyes.

We're stuck wasting our time talking about this. It's sad, but aren't there more important things happening in the world?

Editorial topics are decided at weekly editorial meetings and do not necessarily reflect the opinions of all staff members.

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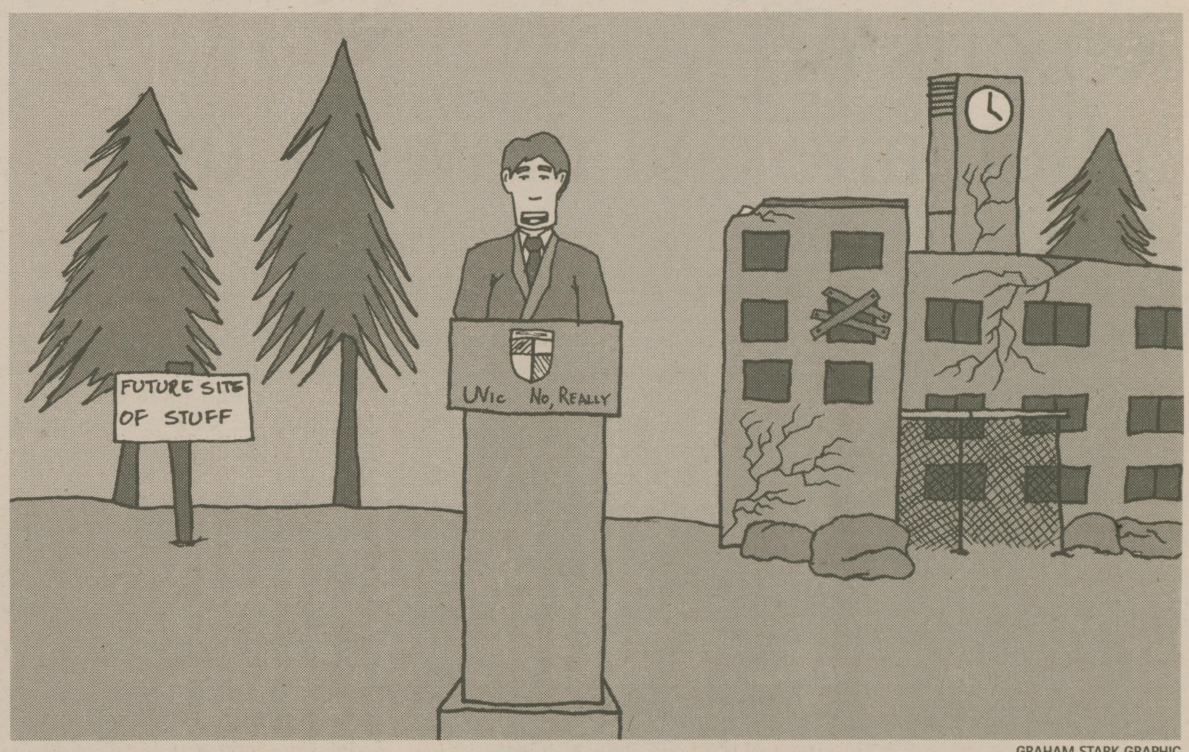

GRAHAM STARK GRAPHIC

"We are pleased to announce the construction of a new building, for the nice students. All the naughty ones have to toil away in whatever remains of the Clearihue Building."

LETTERS

Sustainability initiative with a hidden motive

With regards to the Ethical Consumption Day issue (March 3, *the Martlet*): the editorial tentatively approves the recent receptacle purchases that ubiquitously disgrace the UVic campus. However, the more common understanding is that they were obtained more to eliminate jobs than out of any dubious sustainability advantage. Seen for what they are, they're state-of-the-feel-good-art technology that further mystifies the monuments we've erected to garbage, brought to us by those of campus plan fame a couple of years ago.

Whereas elsewhere in Victoria, bus shelters come courtesy of Jimmy Pattison's (of recent Save-on arena job recruitment fame) accompanying advertising agency. UVic's bus shelters now do them one-better: they not only advertise, they dispense! Is it too late to reverse these, as well as other seemingly unrelated grotesque corporate-style impositions on Us-Victims?

Peter Verin

My dear Martlet,

Shame on you. As pointed out at the bottom of the news story in March 10th's issue, "Amnesty International aids student in Myanmar" was written by a member of the UVic chapter of the organization. This goes against everything *the Martlet* stands for. Why are you letting people run press releases in our supposedly independent media source? *The Martlet* always had a staunch policy that forbade people from writing about events, causes, shows, etc. that they were personally involved in, as it is a conflict of interest and journalistically unethical. This moral quagmire could have been avoided by merely assigning a *Martlet* writer to cover the story (and possibly interview Julia Mais). The article is just bad journalism, no matter how noble the event. So ditch the press releases and maybe we can kiss and make up.

Briony Smith

Anti-Liberal propaganda misleading

I am an open-minded student, so I take the negative propaganda that is pumped out by the UVSS head honchos with a grain of salt. Partisan attacks against the BC Liberals by the Canadian Federation of Students and UVSS leaders must stop if there is to be a constructive dialogue between we students and the government. I've done some looking around, and I see that the BC Liberals are not the evil entity the UVSS clique makes them out to be. If they were, would they have added thousands of new spaces for future university students? That is a question worth asking.

Adrian Walrath

Illegitimate chairperson can't represent students

I am furious with the shenanigans in the UVSS. If Penny Beames is confirmed as elected chairperson without a second vote, she will be considered illegitimate and will not be able to properly represent students' concerns. Again, it seems that Putting Students First (PSF) has stolen students' right to have an independent voice to voice their concerns that's not beholden to the NDP. I know for a fact that the BC Liberals are not ruining this province like PSF says. I'm glad the government stands up to their dirty tricks and tells the truth to students. If only PSF would do the same.

Carissa Mancell

Gordon Campbell: putting students first

I'm tired of hearing nonsense about how the Liberal government is bad for students. I am a UVic student and have been since 2000. When I started at UVic, job prospects in British Columbia were very bleak. The average UVic grad was making less than the average BC Ferries Union employee with no education. No surprise, NDP MLAs are not business people. They are typically union reps, who have hindered business and strangled our economy for a decade. We went from being #1 in Canada in economic growth down to #10— yes, behind Newfoundland. The Liberals have done a great job at reviving the BC private sector. They inherited an absolute mess and have turned it around. Guess what? Now that I'm graduating I can get a good job right here in British Columbia. My tuition has doubled, true enough. It is also true that the quality of my education has increased and that I can actually use my degree once I have it. I would like to say thank you Gordon Campbell for making my degree worth something.

Chris Wilkinson

Martlet art misleading

The choice of photos in last week's feature story on amphetamine use brings into question the accuracy and integrity of the accompanying article. Specifically, the "WWII propaganda poster" advocating drug use is not, in fact, a WWII propaganda poster. It is a "photoshopped" alteration of an original with an altered caption. Scores of these satirical, anti-war posters appeared on the web prior to the 2003 US invasion of Iraq. The reworded caption is actually a scathing comment on the Apr. 18, 2002, incident in Afghanistan where two US National Guard F-16 pilots killed four Canadian soldiers of the PPCLI with "friendly fire."

Additionally, the evidence that this is not an actual WWII endorsement of drug use should have been plain to anyone possessing even a modest awareness of historical and current events. Why would a WWII poster warn Canadians of Americans, when both nations were allies? Also, until 1947, the aerial branch of the American armed forces was called the United States Army Air Force (USAAF). Therefore, the use of the acronym "USAF" would not have been used in a WWII-era poster.

This misrepresentation of "evidence" calls into question the journalistic integrity and fact-checking skills of *the Martlet* staff. I encourage the staff to research further anything submitted to print, in the interest of accuracy and truth.

R. Scott Hall

Narrow-minded policy won't address sexualized violence

Here are some additional considerations regarding the motion on sexual assault proposed by Conservative MP James Moore: power and control are the fundamental roots of sexual assault. Further, criminalizing GHB and rohypnol (drugs that are also used recreationally) will do nothing to end sexualized violence. It will only necessitate different strategies. Alcohol is involved in more assaults than any other drug, yet this motion does not acknowledge this problem.

Awareness around sexualized violence is everyone's responsibility, yet the proposed awareness campaign targets women exclusively. This places the responsibility of preventing sexual assault on women. The motion ignores that men play a significant role in sexual assaults, both as targets and as perpetrators. While we emphatically support awareness around date rape drugs, the focus must be on why they are used and what social activism strategies will address these problems. This initiative does not tackle these issues. It merely diverts the blame onto drugs and women.

Rape is a crime of power. There is not a simple, immediate, one-motion solution to eradicating sexualized violence. It will continue until the social structures that facilitate it are challenged, regardless of how many drugs are further criminalized and how many women are re-educated.

Robin Tosczak and Lola Freeman
Anti-Violence Project

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Rock the Vote misleading

Connections expose the campaign's partisan roots

by Paul Franken

With a provincial election looming, university and college campuses across the province are being visited by the loud, proud and boisterous Rock the Vote tour. According to the group's website, Rock the Vote BC is a "non-partisan campaign to increase youth participation in the upcoming BC election." This is certainly an admirable cause, but when I was approached by a staffer during the tour's visit to UVic and asked if I had registered to vote so I could "kick out the Campbell Liberals," I began to question whether or not the group truly was non-partisan.

In order to find out more, I called the phone number listed on the Rock the Vote website. It turns out that the number goes directly to the Canadian Federation of Students' (CFS) BC Office and that the CFS is the main Rock the Vote sponsor. Remember, the CFS is the group that has, for the past four years, been actively campaigning to remove the BC Liberals from office. On the front page of their website (which is linked directly from the Rock the Vote front page) there's the famous cartoon of Gordon Campbell riding the so-called tuition rocket, which is hardly a non-partisan symbol.

In a telephone interview with Jason O'Brien, a Rock the Vote BC Co-ordinator, I was told that Rock the Vote policy was created by three directors—himself, Katie Reicken and Am Johal. Reicken is a member of the provincial New Democratic Party (NDP) and could easily be called a political activist. Johal is not only a member of the NDP and of Vancouver's left-leaning civic party, the Coalition of Progressive Electors (COPE), but he also ran as the NDP candidate for Vancouver/Point Grey in the 2001 provincial election. He made provincial headlines by wearing 10-centimetre "Campbell Stomper" boots during his campaign. Hardly non-partisan!

Rock the Vote press releases, available for download on their website, quote Lisa McLeod and Nathan Allen as Rock the Vote spokespersons. McLeod is the chair of the BC CFS and Allen is its research director. Allen is also a member of the NDP and COPE, was NDP MLA Jenny Kwan's executive assistant and was formerly the communications director at COPE—hardly non-partisan!

The fact that Rock the Vote is dominated by young New Democrats would be more palatable if the group actually lived up to its stated goals—that is, to "ensure students have access to information on what concerns young voters." The Rock the Vote website has a "fact bank" that supposedly gives young voters all the info on how the current government has affected their education, rent, the environment and their wages.

Considering Rock the Vote is tied at the hip the CFS and the NDP, it should not be surprising that all of the "non-partisan" information highlights the splendors of the NDP's '90s against the evils of the past four years under the Liberals. When asked why this was, a Rock the Vote/CFS official said, "The government spends enough taxpayer money telling everyone about the good news." That's hardly an excuse and hardly non-partisan.

The theme behind the Rock the Vote campaign is laudable. The rate of youth voter participation in this province is disturbingly low and action should be taken to get more young people to the polls. It's a shame that such an admirable idea in theory becomes a partisan sham in practice.

It's getting hot in here

People shouldn't jump to catastrophic conclusions about global warming

by Diana Draper

Global warming has become one of the most talked-about issues in the media today. Many people fear that the world is coming to an end because of ignorant human action. However, people who have these irrational fears do not have all the scientific facts.

It's popularly believed that the Earth's temperature is rising because of an increased amount of carbon dioxide (CO_2) in the atmosphere, a.k.a. the greenhouse effect. This increase is attributed to such things as aerosol cans and cow flatulence. Believers in that theory have not, however, researched the Earth's history for similar patterns.

In fact, many arguments against global warming don't make logical sense. For example, the largest increase in CO_2 levels from human resources occurred between the 1940s and 1980s. During that time, people feared there would be an ice age because of consistently low temperatures. But this doesn't make sense according to the theory of global warming.

Florida recently experienced four hurricanes in six weeks. This was claimed to be the result of global warming. But in the 1990s, the lack of hurricanes in Florida was also thought to be the result of global warming. How can two opposite weather occurrences be caused by the same thing?

The Earth is still cooler than it was in the 11th century when Vikings sailed on what are now Arctic glaciers. The media has pumped out so much fear about global warming that many facts are being ignored: weather changes drastically over time, solar activity affects climate, and circulation in the atmosphere is constantly occurring. Past events show that global warming is actually a naturally occurring pattern in the Earth's climate.

Timothy Bill, the first Canadian to obtain a PhD in climatology, reconstructed daily weather reports in Churchill from 1714 to present. His data found that there were drastic changes in weather patterns before the time of industrial pollution.

Climate is modified by solar wind from the sun and electromagnetic or radioactive energy. These two possible explanations for global warming have rarely been researched. It's surprising that even the sun, the Earth's source of heat, has been overlooked. Scientific facts show that the sun is getting hotter, which would directly affect the Earth's temperature.

It is true that CO_2 levels in the atmosphere are rising at an alarming rate. This increase is not good for the environment, but it is not carbon dioxide that is destroying the Earth.

The media has hyped global warming so much that people are replacing logic with fear. The Arctic Climate Impact Assessment states, for example, that in 1,000 years Greenland's ice cap will melt. How can they possibly predict this? For all we know this temperature increase is an ongoing attempt by Mother Nature to counteract the effects of the Little Ice Age that occurred from 1450 to 1850.

I do believe global warming is a big problem and that human activity has contributed to this problem; however our focus should lie on the smaller issues. We should be looking at the specific causes of increased CO_2 levels. Excess use of fossil fuels is a major cause of increased CO_2 levels, yet hardly anyone is addressing, let alone solving, this problem. You cannot bake a pie without the ingredients: we cannot solve global warming without truly understanding its cause. That is, if the issue even needs to be solved.

Third World struggles

UVic student in Ghana is desperately seeking fundraising help

by Tyrone Austen

At some point in your life, you may ask yourself how you can make a difference in this world. This year, I asked myself this question and ended up taking a break from my classes at UVic to go travelling. I currently live in Offinso, Ghana, volunteering for a small non-governmental organization (NGO) named Single Parent Foundation. This organization's goal is to help combat the AIDS pandemic by providing support and medication to people living with HIV/AIDS, as well as educating people who are vulnerable to HIV/AIDS about prevention methods.

Before I left, I read all about the virus and was prepared to teach prevention methods to the villagers of Offinso. However, when I arrived at the organization, I found out that I wasn't going to be teaching at all: my job would be to fundraise.

On my first day at the office, I was quickly informed of a number of disturbing facts about my NGO. First, I was told that the organization is completely out of money, and it is currently not receiving financial support from any outside sources. This essentially means that it can't get people their meds. If the people don't get their meds, they die. Second, I was told that the Ghana AIDS commission (Ghana's sole governmental organization that gives funding to smaller foundations dealing with the country's AIDS problem) is currently facing money problems as well. This meant there would be no support for the Single Parents Foundation from the local government. Third, I was told was that there wouldn't be any local funding support, since almost all of the people living in Offinso are completely poverty-stricken. This leaves international support as the only option for dealing with this crisis.

In Canada, reaching out to the world and asking for this kind of support would be as easy as picking up the phone or using the high speed Internet connections. The problem that I am facing is that in a tiny Third World village such as Offinso, there are no phone lines and no Internet access. This makes it difficult for the foundation to reach out for assistance.

It would take months, if not years, to find a major donor by mail. In that time countless people would have died (people who could have been living relatively healthy lives if they had received their weekly meds). For me to solve this problem quickly and efficiently, I would need the resources available to me in a First World country.

If you are reading this article and are asking yourself how you can I make a difference in the world, I have an idea. It doesn't even matter if you don't have the time or money to travel to a far-off land. You can be just as big a help in your own home. What you can do is use some of the privileges you have as a Canadian. Use your Internet access to talk to our stable government. Speak with a wealthy organization in the community on the phone. Use any of the assets we have as Canadians to try and set up a support system for a charity that does not have the means to do it for itself. This kind of effort is really needed.

MARTLET PHOTO CONTEST 2005: TOP 10 PHOTOGRAPHS

We received over 100 photographs from travels, landscapes, photojournalism, telling portraitures and the abstract use of photography as a creative art form. UVic students' talent and creativity was demonstrated this past week by the vast number of intriguing photographs that were submitted.

The cover photograph and the top 10 honourable mentions were chosen by *the Martlet* photo editors based on originality, creativity, technical skill, contrast, clarity and that little extra panache.

Through this contest, we hope to inspire photographers to use the lens to capture a millisecond of true life in such a way that it is more captivating and surreal than fiction.

Thank you to all the contestants.

"SALAR DE UYUNI" ▶

by Matan Levanon

"LAUREN" ▲

by Haley Stefan

Meet Lauren. She's your standard 18-year-old girl who has her typical highs and lows. On this day, she was experiencing a low. With Lauren's permission, I took this picture of her for a portrait series in my photo class. Some days I feel like there are no words to express emotions. For Lauren, this was one of those days.

UNTITLED ▲

by Amber Minnings

New York's subway trains are made of cold metal. They're old. They rattle. The P.A. crackles and the driver's voice is indecipherable. The doors slam open and shut. People are warm, friendly and helpful. New York is a friendly town.

"MAN BUGS" ▲

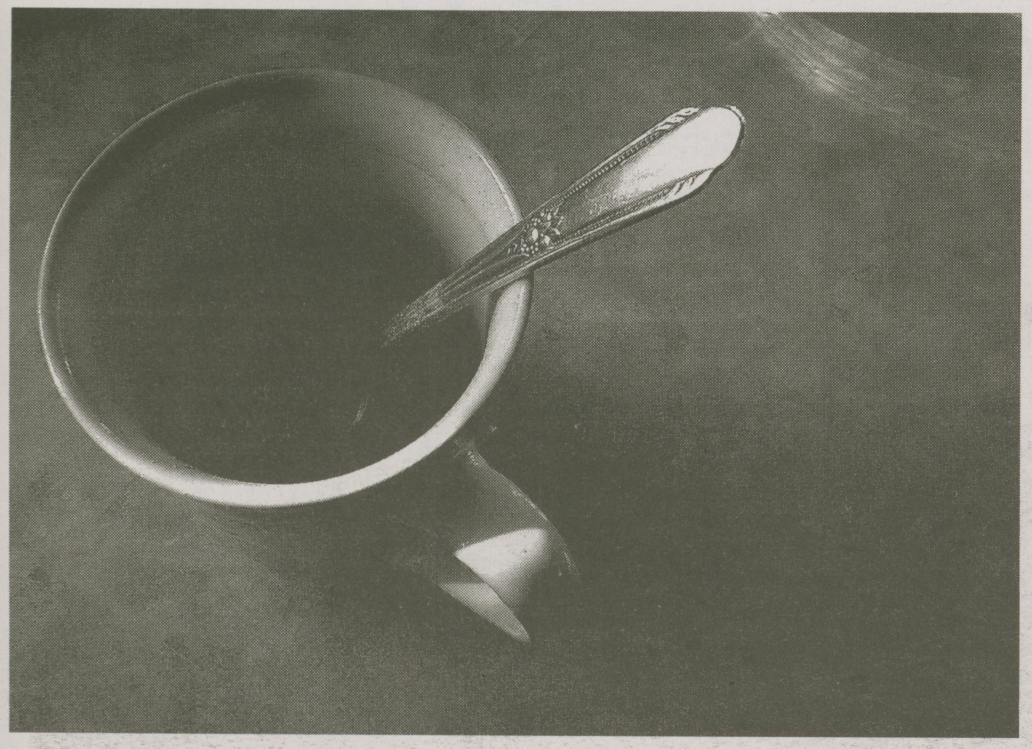
by Allyson Gove

Notice the face?

UNTITLED ◀

by Thomasina Pidgeon

I shot this at an orange parade in Belfast, Northern Ireland. Though it was the second "peaceful" parade since the troubles began, there was still tension and army tanks blocking the roads. I came here with the Belfast Exposed Community Photography who taught me how to use the darkroom. When I took this photograph, the old man asked me why I wanted a picture of him when there were so many other interesting sights behind me.



"NO COFFEE FOR ME" ▲

by Nelson Guedes

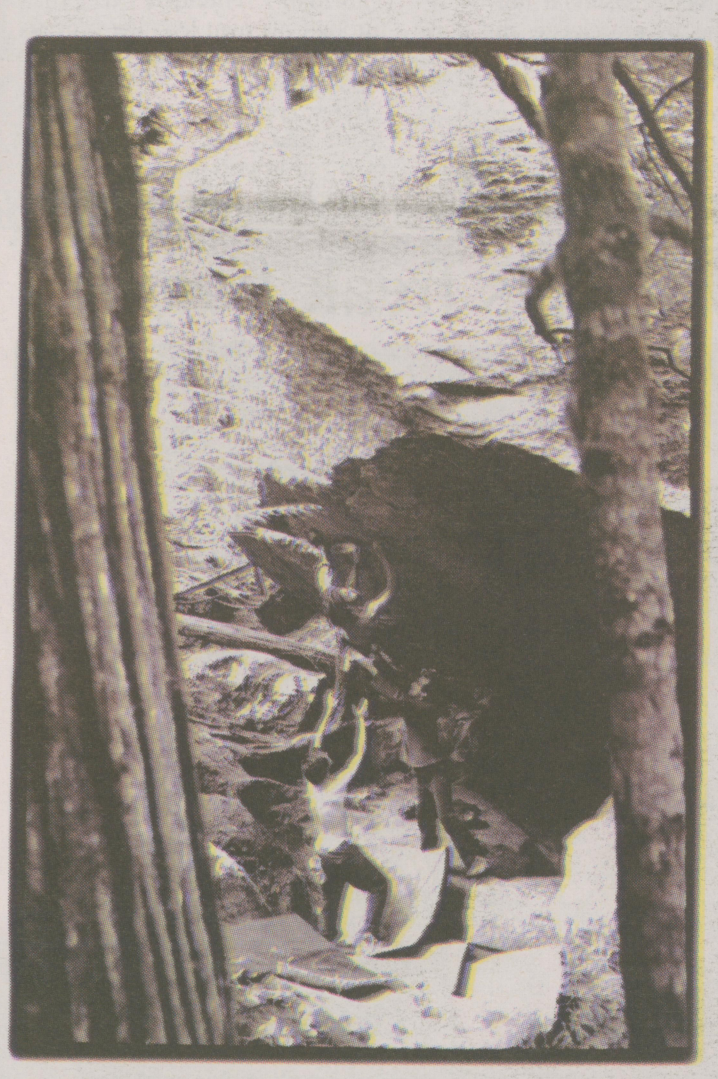
"One day, I woke up
And there was no coffee
No coffee for me . . ."

I usually take pictures of nature, but sometimes I like showing different perspectives of simple objects. To enhance it, I added some noise in Photoshop, made it sharper and increased the shadows.

UNTITLED ◄

by Madeline Hewett

He only came once, to watch our festivities—us in the school, laughing and playing, him outside in the dust, calmly watching. Most of the teachers carried sticks to keep stray children in line, but he was not afraid to come up to the barred window. After all, he was not even a student.



UNTITLED FROM "BAMBOO GYPSIES" SERIES ◄

by Zenaida Kwong

Peering through a bamboo forest,
A dazzling pair of doe eyes.
She grasps onto an emerald green trunk.
The bright colours of her gypsy attire
vibrate across the universe.
Warm lights of the sun gods
gaze upon her lush curls.
The envision of beauty
is peering forward through nature.

UNTITLED ◄

by Thomasina Pidgeon

Once you're on a boulder, you must be committed. Adam, the climber, is experiencing one of the more intimidating boulders in Squamish, one in need of a lot of spotters and encouragement. These Squamish boulders, which are gaining in popularity, are peaceful and beautiful.

"BALLERINA IN NEVERLAND" ◄

by Zenaida Kwong

It was a crispy fall afternoon. The sun was nowhere to be seen; the sky was rolling with silver clouds. It was just me, my 35-millimetre camera and a beautiful ballerina. Carmen, the graceful ballerina, appears to be emulating light, and the photograph itself seems like a trip to a magical Neverland.

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Scholar touts 're-education'

Robert Thurman talks Tibet, Buddhism and the state of religion

by Angela Andersen

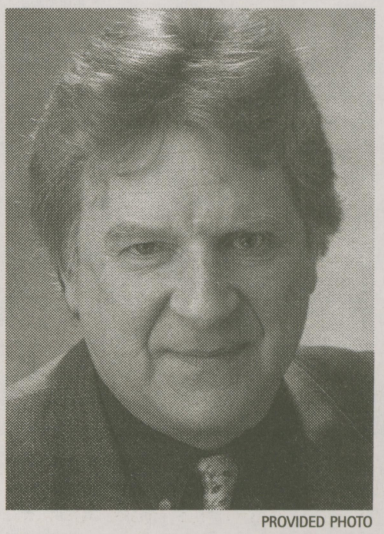
Dr. Robert Thurman likes to laugh at his own jokes.

After decades of speaking about Tibetan Buddhism, his sardonic comments are a way of keeping himself, as well as his students, entertained and reflective. When Thurman delivered "The Jewel Tree of Tibet" as part of the Saturday Speaker's Series at the Royal BC Museum on March 19, serious and at times esoteric subject matter was punctuated by his throaty chuckles and cutting asides.

Thurman took to the podium at the filled-to-the-IMAX-screen-brim National Geographic Theatre, quipping, "You can think of the vast empty space [of the screen] as the foundation of Tibetan Buddhism—the void. And I'm here off at the side somewhere." It's this sense of humour and his finely honed storytelling that has made Thurman such an important voice for Tibetan Buddhism and the political struggle of the Tibetan people, oppressed by Chinese forces since 1950.

T.C. Tethong, a former minister for the Tibetan Government in Exile and a resident of Victoria, introduced Thurman, noting that he has "helped to clear many misunderstandings" about Buddhism through his skill at relating complex ideas to an English-language audience.

Thurman was ordained as a monk by the Dalai Lama in 1964. He passes on his knowledge as a professor of Indo-Tibetan Buddhist Studies at Columbia University and as the author of extremely popular books such as *Essential Tibetan Buddhism*. If the sales at the book-signing following the Saturday evening lecture are any indication, his most recent publication, *The Jewel Tree of Tibet: The Enlightenment Engine of Tibetan Buddhism*, looks to be a success, both for Thurman as a writer and as a method of communicating Tibetan Buddhist thought.



PROVIDED PHOTO

Yes, he is Uma Thurman's dad. He's also an ordained monk.

Thurman—"Bob" in his self-deprecating tales—has embraced Buddhist philosophy as a tool in what he refers to as a process of personal, social and spiritual "re-education." According to the Dalai Lama, we are at a point in human history where religions should not be attempting to proselytize and convert, but rather to converse and to learn.

The recognition that human military and political history is a driving force behind religious and philosophical development is an outstanding feature of the Tibetan objects currently at the RBC Museum exhibit *Tibet: Mountains and Valleys, Castles and Tents*. Thurman's talk began with a history and geography primer, bringing the audience's attention to the high elevation and massive area of Tibet. (China's total land mass increased by close to one-third through the Tibetan occupation.) His comments about the Tibetan warrior class and the conquest of the Central Asian steppe during the pre-Buddhist era, although fascinating, began to seem tangential when the talk switched to the topic of Buddhist philosophy. But the ever-widening circles created a mandala of ideas that returned to the theme of "re-education."

He suggested that the pre-Buddhist Tibetan people, like the people of the United States today, engaged in "defending an unhappy life by violence." When they began to engage in a peaceful society and the warrior classes were replaced with a Buddhist social structure, family and social life improved and the struggle of attaining Buddhism's goals of interconnectedness could become the focus. Not that Thurman advocates taking a religious attitude—"It bugs me when people get all holy. I wanna burp or something."

As he finished his presentation, Thurman reminded us that, through his own learning process, he tries to realize that "there's no absolute Bob."

If we could all re-educate ourselves and move away from our own self-importance, think of the possibilities.

Atomic Vaudeville lets freak flag fly

What: Atomic Vaudeville, Episode #10 'THE PASSION'
Where: The Victoria Event Centre, 1415 Broad St.
When: March 30 and 31 @ 8 p.m.
How Much: $10, $12 at the door

by Kevin Nakanishi

It's a boring time for comedy fans these days. *The Simpsons* has become hit-and-miss, reality TV has replaced smart sitcoms on the airwaves and Hollywood continues to plop meatheads like Vin Diesel into embarrassing family fluff.

Thankfully, comedy fans can check out Atomic Vaudeville next week at the Victoria Event Centre. Led by artistic director/performer Britt Small and playwright/actor Jacob Richmond, Atomic Vaudeville takes on an outrageous mix of pop-culture genres with a sharp satirical edge. The performances include everything from skits to a Bush twins talk show segment to ukulele hip hop, and they invariably elicit full participation from the crowd. UVic theatre professor Jennifer Wise says Atomic Vaudeville is "irreverent, deliciously obscene [and] plugged directly into the messy vein of a live, interacting audience." In other words, *The Pacifier* this ain't.

Small and company didn't choose the "atomic" moniker lightly: the name reflects both the company's manic energy and what Small calls their "explosive material." She's not kidding: past performances have involved Santa in jail, pillow fights that slip into female nudity and a computer molesting its owner—sample line: "Why don't you insert yourself into my hard drive and show me what RAM really means?" Next week's episode, "The Passion," will include Mary and Joseph discussing the immaculate conception on *Jerry Springer*, the requisite Bush twins and even the devil masturbating to—you guessed it—Mel Gibson's *The Passion of the Christ*.

PROVIDED PHOTO

Britt Small, fusing '80s tennis star and drunken clown fashion.

Despite its racy content, Atomic Vaudeville transcends mere shock value. As Small says, AV "makes people laugh at themselves" in order to make them question social issues such as gender relations, body image and racism. Small says next week's episode targets "Christian identity, fundamentalism and the corporatization of holidays" but maintains a respect for spirituality. "We have two practising Christians in our roster," Small says. "If we ended up doing something really, really offensive, we would know. Our audience has been honest with their opinions—and no one has ever walked out of a performance."

"There is great beauty in prayer," Small adds, "and with every show, I always ask myself: is there enough beauty in the show? It's important that we never end up doing pure, ruthless lampooning."

Of course, bizarre fun remains Atomic Vaudeville's No. 1 priority, and next week will give theatre-goers the chance to dive into one of the most fearless, ridiculous comedic events in town. When it comes to the Atomic Vaudeville mindset, actor Jen Stein says it best: "It's important to take it a bit too far or else you never get anywhere." Small agrees. "You can't play it safe all the time." So what are you waiting for? The prince of darkness will be there, and he'll be choking the chicken to a Mel Gibson movie.

Top that, if you dare.

Joel Plaskett takes the West Coast challenge

Who: Joel Plaskett, Peter Elkas
When: Thursday, March 24 @ 8:00–10:30 p.m.
Where: Lucky Bar
How much: $10

by Sean Patrick Sullivan

When Joel Plaskett was 14, his mother signed release forms so he could play shows in bars.

Fifteen years later, Plaskett is one of the biggest rock stars east of Montreal. His rocking alt-country, combined with a stage presence few can match, has the former Thrush Hermit-frontman packing bars from Halifax to Toronto. Tonight he's bringing that East Coast charm to Lucky Bar in the first of a series of acoustic solo shows.

Plaskett's new record, *La De Da*, moves away from his usual thumping sound to quieter territory, inspired partially by the trek to record it. A fan in Arizona with a spare studio contacted Plaskett and invited him to drive down to the U.S. to record for free. Plaskett packed up his car and headed south, ending up with a much more intimate collection of songs than found on his previous albums.

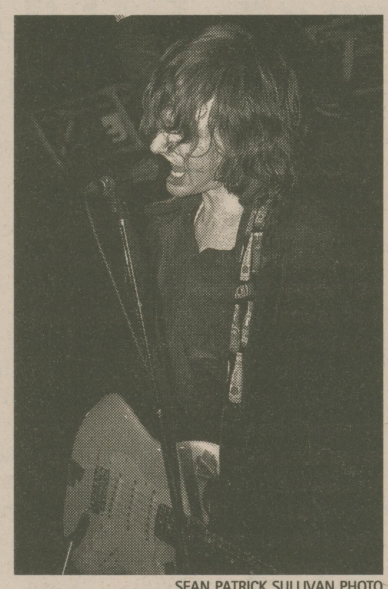
"[The album] is a bit mellower and steps into singer/songwriter territory, though I hate that term," he laughs. "It's woodier, rootsier. The songs are worked up on an acoustic guitar, and it maintains that foundation. It's obviously coming from the live, scrappy sound of one guy messing around."

This, of course, comes from a guy who knows a lot about live, scrappy music.

Thrush Hermit had a scrappy sound, like Led Zeppelin arena-rock tinged with that signature Halifax sound—grunge music if it were made by cheery, well-adjusted, middle-class twenty-somethings. In 1999, the band broke up and Plaskett released his first solo album, *In Need of Medical Attention*.

He teamed up with a drummer and bassist—dubbed "the Emergency"—for the 2001 release *Down at the Khyber* and 2003's *Truthfully, Truthfully*, both of which garnered critical acclaim and packed shows all over the East Coast. So why doesn't anyone in Victoria know him?

"There's a definite geographical divide," he says. "It's almost like there are four scenes—the Rockies, the Prairies to the Canadian Shield, Toronto, and the Maritimes. The West is a challenge to crack."



SEAN PATRICK SULLIVAN PHOTO

Plaskett fronted rock group Thrush Hermit in the late '90s.

While successful Halifax acts have traditionally moved to larger centres like Montreal or Toronto, Plaskett has stuck to his guns in Halifax. It's a city with a rich musical history and a burgeoning scene, and not just for Celtic and roots music.

When grunge music exploded in the mid-'90s, Halifax was billed as "the next Seattle." Fuzzy, feel-good Halifax indie-pop acts like the Local Rabbits, the SuperFriendz and Plaskett's Thrush Hermit became overnight sensations after Sloan signed a multi-record deal with Geffen Records. Record executives flocked to the city, hoping to find the next Nirvana.

Things have changed.

"Back in the day, the bands cropping up fell under the same umbrella—we could all tour together and it made sense. We all had the same influences," says Plaskett. "The scene has changed."

He pauses and adds, "It was an exciting time, and we can't recapture that. But it's still a through-line with Halifax music. People are still influencing each other."

Now groups like Wintersleep and the Burdocks (which can be compared to Radiohead and the Kinks, respectively) are leading the scene, packing kids into bars and all-ages clubs for rock shows. Songwriter Al Tuck "continues to inspire and write great stuff," says Plaskett, and artists like Matt Mays are finding a niche in the scene.

Fifteen years in the music business hasn't changed him much, Plaskett says, except for one thing: he's more cautious now.

"I've learned only to embark on things that I think will be worthwhile," he says. "If I'm going to go somewhere that's a risk, it's going to be a calculated risk. I've learned a lot, and I'm working as much as I ever have—I want to go places where I think people want to hear [my music]."

Thrush Hermit did a lot of touring in the States, "and it was fun—really exciting to be travelling—but we did that a few more times and would think, 'What are we doing in Kansas City again? We're wasting our time,'" he says, before quickly adding, "But you live and learn. There's nothing I regret."

Former Local Rabbits guitarist Peter Elkas will be opening the show for Plaskett, with a similar mellow acoustic set. Elkas will also be joining Plaskett for a few songs.

An opportunity to get killed from above

Who: Death from Above 1979, with Controller.Controller
When: Monday, April 4 @ 9 p.m.
Where: Sugar Nightclub
How Much: $15

by Matthew Wilson

What happens when you throw a mix of punk rock ethics, a touch new wave dance style and a dash of deep metal bass riffs into a blender and electro-shock it into your stereo? Just ask Death from Above 1979, which has one of the most vigorous and powerful sounds to ever come out of Canada.

"It's more about expelling energy than actually playing songs," says Sebastien Granger of DFA 1979. Listening to the band's new record, *You're a Women, I'm a Machine*, you'd think they'd were composed of five rejects from the local insane asylum. In fact, there are only two of them, and they actually met in jail. And while their sanity is in check, neither of them play guitar, which, in the context of modern rock, is quite mad. It's just bass and drums. Just when you thought the setup couldn't be any more original, drummer Sebastien Granger is also lead singer.

"You adapt to what you're capable of," says Granger of the drumming and singing combination. "When I started, I had to play pretty standard, but I just had to get used to it"

Though the name of the band is a mouthful, there is actually a small story behind it. Originally just Death from Above, the band ran into some legal issues from a New York band that had already claimed the name. So they tacked on 1979, the year they were born, the year of Michael Jackson's *Off The Wall* and the last year of the last cool decade.

With rigorous touring through the past year and an insanely high-tempo sound that packs a serious punch, it's a wonder that the band is able to perform night after night. Though Granger's singing sounds like he could shred the vocal chords right out of his throat, he's never lost his voice on tour. The band has been able to learn how to compose themselves on the road and stick to a routine that gives them the strength to shred night after night.

Booze is not a part of it.

"I haven't been drinking at all on tour," explained Sebastien, "I don't think I drank once in all of the UK."

The band's unique, high voltage sound has created quite a buzz overseas. The pair toured 12 cities throughout England, Scotland and Wales in February, and they have shows scheduled in many of the same UK cities again in May of this year.

"What we're doing with our music is seen as quite exotic in the UK," explained Granger. "It's a little different than anything else, so I think people are drawn to that."

DFA 1979 are part of a new wave of young Canadian bands being praised by music fans and critics alike. Sharing a record label with the Futureheads, the Streets and Secret Machines gives them instant international credibility just by association. Bands like the Arcade Fire, the Dears and Broken Social Scene are gaining support internationally. Suddenly, being a Canadian musician is cool again.

"I think Canadian music is just as good as it was five years ago. It's just because, before, our international delegates were Shania Twain and Bryan Adams. But for some reason everyone is always interested in the next big thing, and suddenly this huge country that's mostly trees is now the place to look for good music."

Nobody else sounds like Death from Above 1979. Their infatuating dance-metal sound sends adrenaline levels soaring. You might think these guys are pure metalheads, but they attribute their musical taste to almost every genre out there. They also know their influences.

"My roots are playing guitar . . . and singing like a girl in my bedroom."

THIS SIDE OF WEST BOOK LAUNCH

Join UVic's Writing Student Union for the launch of launches. "This Side of West," a collection of poetry, drama, fiction, visual art, non-fiction and more, written and put together entirely by students. Good clean fun and copious amounts of drinking at Lucky Bar on Saturday, March 26. Lorna Jackson hosts, with readings from the book, music, films and an art show. Doors at 7:30 and the show starts at 8. $5 cover, to go towards next year's publication.

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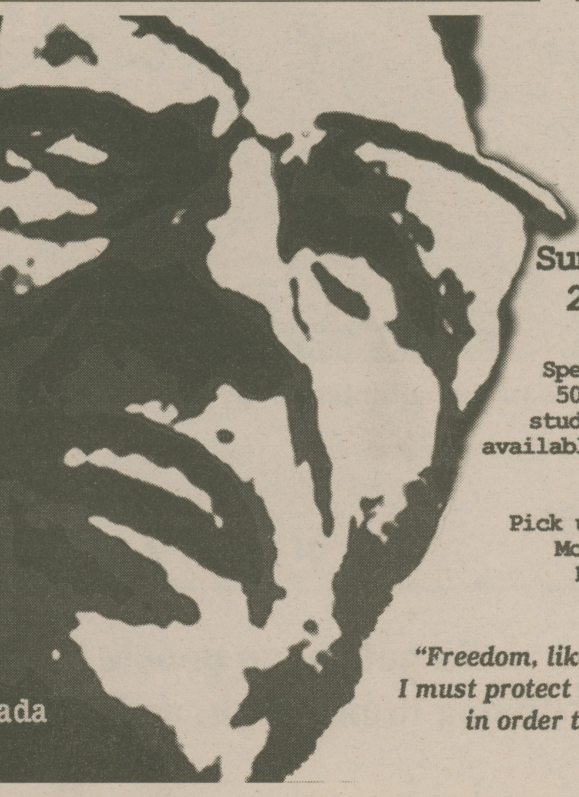

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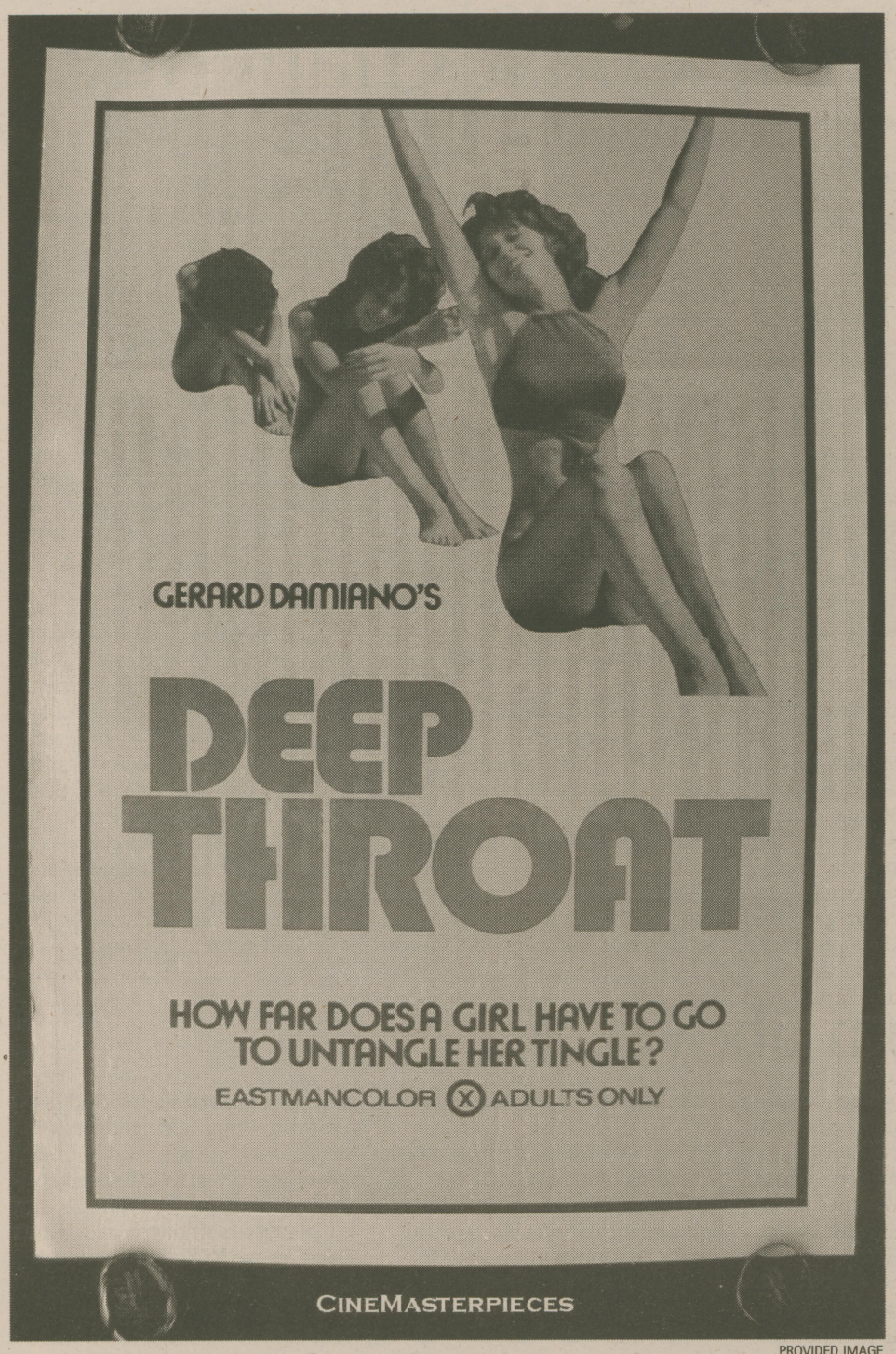
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MOVIE REVIEW | INSIDE DEEP THROAT

Probing classic porno

by Chris Devauld

I don't know what kind of doctor prescribes his semen as an antidote, but then again, moviegoers who went to the original *Deep Throat* weren't concerned with "Doctor" Young's medical credentials, although some thought the film was a documentary on giraffes.

Confused, hardly dressed and barely acting, Linda Lovelace shocked Americans with a deep philosophical question: "The clitoris is in the back of my throat?" It wasn't her question, however, that left audiences in awe, demanded Nixon's attention and started a sexual revolution. It was the fact that, shortly after, she pushed a penis into the back of her throat—again and again and again.

Inside Deep Throat analyzes the movie that spread a sexual revolution across America faster than a venereal disease travels through college dorms. Taking only $25,000 and six days to produce, *Deep Throat* has reportedly made more than $600 million (although that number is now being questioned). It boasted the first non-governmentally legislated sex scenes, combined acting with sex and gave audiences their first taste of cinematic smut.

The year is 1972. For those of you who were still learning how not to wet the bed, or who were being created on a bed, sexuality in film was an uncomfortable topic, to say the least. The closest thing to porno was a bunch of "medical" movies that taught husbands how to make love. In reality, they were dirty movies with a creepy doctor in the introduction, rambling about the importance of sexual reproduction. Audiences were treated to scenes of healthy, educational practices: doggystyle, missionary, 69 (it must've been good for the teeth or something) and many other baby-makers.

Americans were trapped in permanent puberty, aware that something tingled under their pants yet too uncomfortable to admit they liked to touch it.

Not too long before the film's release, the Nixon government released an official "study" on whether pornography was in any way physically harmful.

Their conclusion: porn = okay.

"With the release of *Deep Throat*," producer Lou Perry claims during one of *Inside Deep Throat*'s many interviews, "porn came out of the closet." There were lineups for more than two blocks on *Deep Throat*'s opening night. Yet, police raided the film three times. What's more, although males everywhere rejoiced in the fantasy of believing that a clitoris existed in the throat, feminists revolted against *Deep Throat*'s exploitation of women.

As Perry points out, "*Deep Throat* opened up a can of worms."

And the American government learned a valuable lesson: you simply can't beat a stiffy into submission—that'll just encourage it. *Inside Deep Throat* does a remarkable job of retelling the famous "obscenity trial." *Deep Throat*'s male star, Henry Reems, was put on trial as a porn industry scapegoat. The respectable, highly educated judge didn't know what a clitoris was. Reems called himself an artist—the prosecutor called him a demon. Obviously, the trial went nowhere, yet movie sales doubled. The hope to eradicate smut grew limp, while porn got a Hollywood hand job.

Inside Deep Throat also delves into the dark side of the story. *Deep Throat*'s female star, Linda Lovelace, made only $1,200 from the film. In a painful interview, she claims that she left the business only to be sucked back in because of her inability to shake off her unwanted fame. She died penniless.

Inside Deep Throat finishes itself off on a rather melancholic note, penetrating the mind with controversial questions. Is porn still about expression and freedom, or is it a cheap thrill? Have we killed something that could have been beautiful?

One thing's for sure: sex refuses to be tamed.

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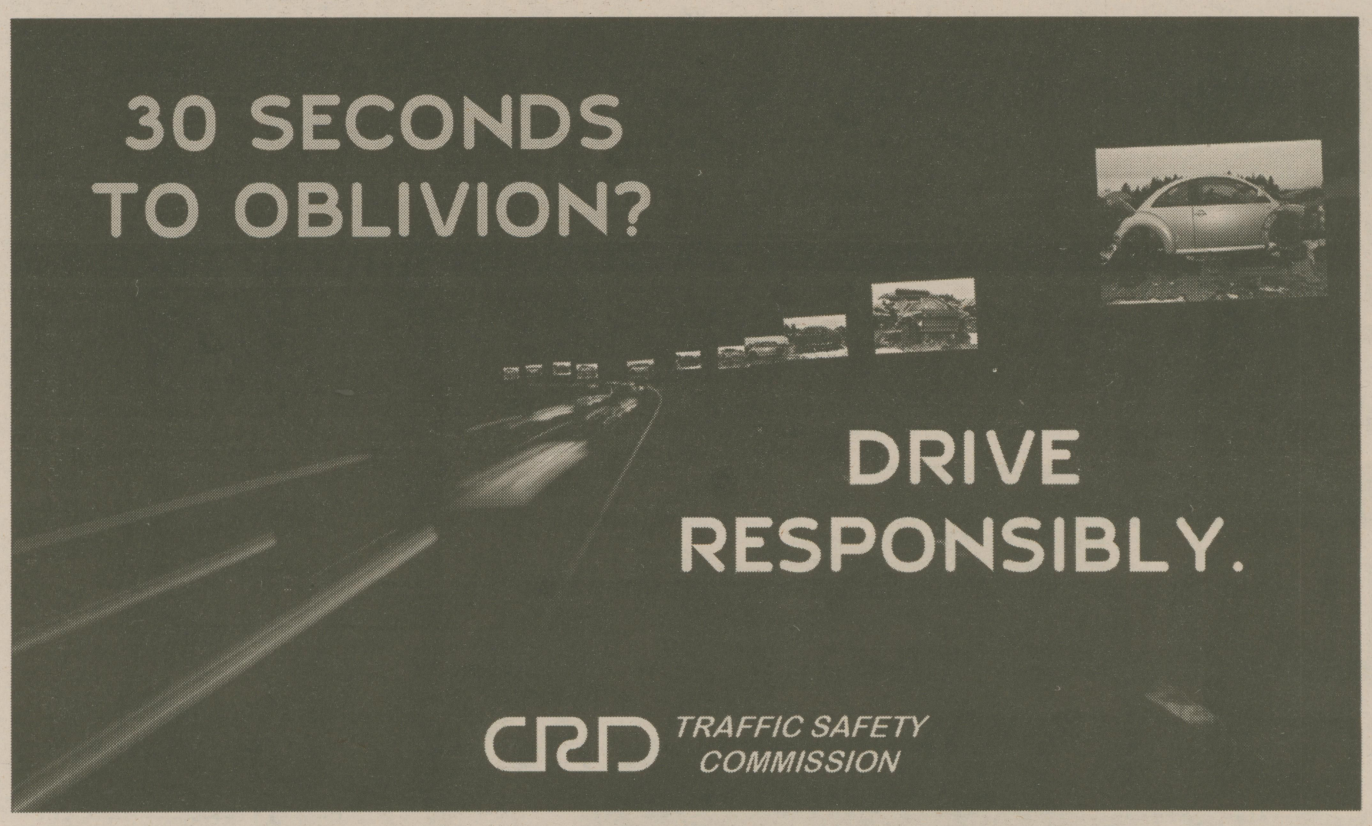

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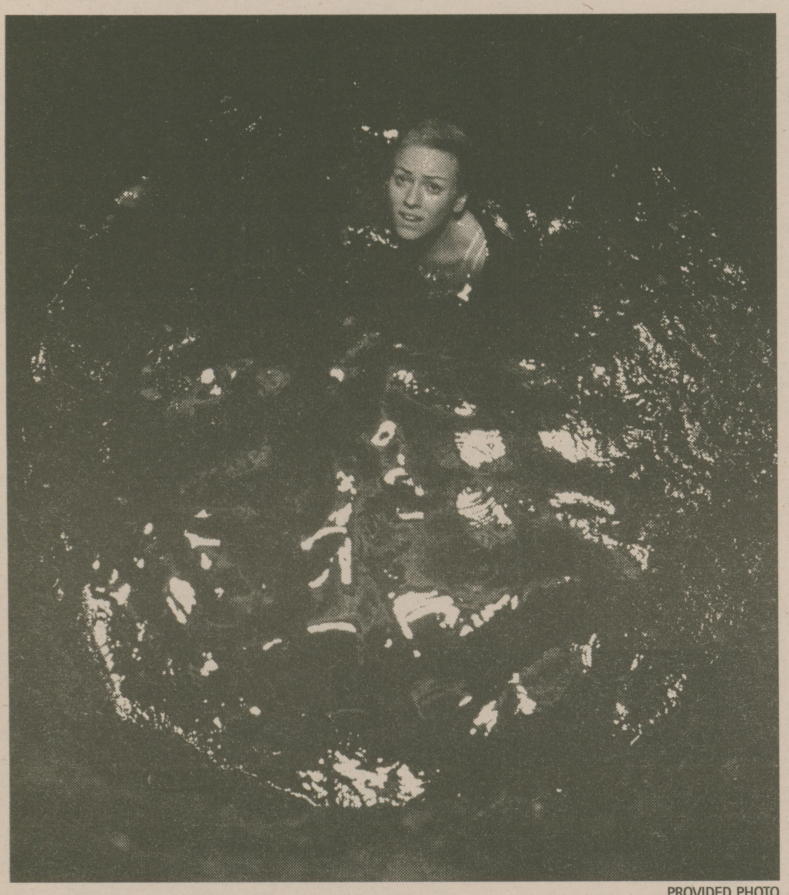

PROVIDED PHOTO

Rachel (Naomi Watts) falls down a well. Elsewhere, Lassie eats a Milkbone and takes a short nap.

MOVIE REVIEW | THE RING 2

Ring around the predictable

by Stephanie Bowen

Samara, Rachel and Aidan: the gang's all back, taking one last lap around *The Ring* in a desperate and failed attempt to recapture the success of the original. Beyond its convoluted plot, *The Ring Two* commits the cardinal crime of horror films and gets tripped up by its own morality.

Few would deny that the majority of mainstream horror flicks offer up a moral or lesson by their conclusion. In *Halloween*, skanks, sluts and players alike are rubbed out with enthusiasm, warning youngsters everywhere to hang on to their prized virginity. A similar phenomenon occurs in *A Nightmare on Elm Street*, where morality reigns high.

The Ring was no different. Rachel, after uncovering the sing-song "truth" about Samara ("all I ever wanted was a family to love me"), begins reconciliation with the father of her son, realizing that she must provide Aidan with a better, more stable life.

Long live the nuclear family.

But then, in one of the most chilling murder sequences brought to film, it is revealed that Samara is so much more that the product of a broken home: she is, in fact, pure evil. The obligatory lesson is nipped in the bud, and in that moment *The Ring* forever moves from the realm of formula horror to genuine terror.

This time around, everyone seems content to linger in the predictable.

Samara has abandoned her edge of absolute evil along with any paternity desires: it seems as though all she ever really wanted was a Mommy. It isn't enough that Rachel has abandoned her high-profile career as a journalist and her cushy urban life for a small-town, child-friendly sprawl; she must make the ultimate sacrifice and give her very life for her child. Once she is willing to surrender herself in the name of motherhood, everything takes care of itself, and that nasty little brat Samara is finally put in her place. All it took was one mother's complete and total self-sacrifice. Imagine that.

Ideological hang-ups aside, *The Ring Two*'s visuals and plot are incredibly lacklustre. *The Ring* functioned on ambiguity: Samara was an unknown entity, stalking the living, free of motive beyond malice. While her character was slowly developed, we rarely glimpsed sight of her, and even then, only through her web of black, stringy hair. She was a force intent on wreaking psychological harm, not just a monster jumping out of closets. Her underexposure upped the creepiness considerably, leaving our minds to wander and making that final crawling-out-of-the-well one of the scariest things I've seen.

Unfortunately, in *The Ring Two* she pops in and out of that well like a freaking jack-in-the-box at the hands of an unruly three-year-old. Over and over again we see angry little Samara, tormenting the living so much that she more resembles a whiny babysitting charge than any kind of threat. Director Hideo Nakata, who brought us *Ringu*, the Japanese inspiration for *The Ring*, should know better the benefits of subtlety. The scariest monsters are the ones that you don't see and can't understand.

Therefore, were *The Ring Two* a monster—and not a greedy, formulaic sequel—it would be the scariest one of all.

THEATRE REVIEW | UTHE/ATHE

Solo performance breaks the cultural mould

by Karun Thanjavur

PROVIDED PHOTO

Ignore the crowd—Raji Basi plays *Uthe/Athe* all on her own.

Can the woes of multicultural identity be conveyed with panache and wit? "Yes, delightfully so!" said the audience with prolonged applause as Raji Basi lit up her final *namaste* with a gentle smile.

Uthe/Athe (Hindi for There/Here), a production by Victoria's Puente Theatre Company, was in its last staging of the current run on Saturday at the La Run Theatre in Fairfield. The play, a solo act, is Basi's creation, ably honed for stage and directed by Lina de Guevara, founder of Puente.

It felt a privilege to be part of this intimate storytelling—the story of Basi's struggle to bridge a widening gap between the deep-rooted traditions of her East Indian heritage, her family's expectations and her own need for independence, partly shaped by the values of her upbringing in Canada.

The opening act sets the mood and the tone by juxtaposing the unchanging tradition (a woman lost in her shapeless garb with even the head covered, seated by the cooking fire, rolling out dough for rotis) and the all-embracing present (a woman, sleek in form-hugging spandex, revelling in her sensuality and strength at a volleyball game).

"Why can't I have both?" implores Basi. "I feel I am being forced to choose between how I live my life and my connections to my family and the larger Indian community. With this tension, family bonds are breaking. Elders adamantly stand by tradition, though they well know—often from personal experience—the dangers of outmoded customs such as child marriage, [and] placing their reputation in society above their children's happiness."

This tussle comes across clearly as Basi deftly plays the roles of both generations, first the mother berating the daughter ("Is it proper to have men in the house so late at night?") with an authentic Indian accent to the daughter's curt, "I have no time for this now!" as she rushes off to work.

There are sombre moments and deep questions—"Will you do it differently if you were to do it all over again?" she asks her mother. She's referring to her mother's marriage at 13, according to rigid tradition, to an alcoholic husband and to a life of loneliness and toil in Canada—raising five children while working two jobs.

These moving moments are interspersed with scenes of tinsel and Bollywood ("I love to dance to Indian film music"). We are given time to absorb each deep message while being entertained at the same time.

"I love my culture and traditions and feel it an honour to acquaint others with them. I love clothes and jewelry. I love to dress up and feel feminine," Basi told *the Martlet*. In a long, enjoyable scene, she gracefully takes us through the art of draping a sari, and the women in the audience watch wide-eyed (as though learning the secret behind a magician's trick), while their male companions shuffle their feet, clear their throats and pretend to be innocently interested.

The pace is swift and sure as we are transported effortlessly from the Punjab to the Pacific Coast and back, with only minimal props and on-stage costume changes. (Now, now. Don't get any wild ideas. This is India we're talking about, where, as Basi illustrates with a colourful dance, the censor's scissors won't allow so much as a kiss).

"I wish to bring the generations together before it is too late," Basi says later. "Life is about learning and living, not about pride, ego and reputation. Through this play, I wish to encourage communication and exploration."

These words echo Lina de Guevara's sentiments, who, as an immigrant from Chile, started Puente Theatre 18 years ago: "I missed a theatre that would speak of my reality—so I wouldn't feel [like] such an alien."

This last performance donated the entire proceeds of the evening to the Victoria chapter of Women's Hope Education And Training, a South African organization.

Puente Theatre is devoted to providing a forum for multicultural drama and performance. See www.puentetheatre.ca

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Modern dance for a modern crowd

What: Holy Body Tattoo's Production of *monumental*
Where: McPherson Theatre
When: Thursday, March 24 and Friday, March 25 @ 8 p.m.
How Much: $29–$39

by Jane Griffith

PROVIDED PHOTO

Montreal rock heroes Godspeed You Black Emperor! provide tunes for Holy Body Tattoo's *monumental*.

Sarah Williams and I traded quotes by artist Jenny Holzer over the phone—a pretentious activity spent with an unpretentious dancer from The Holy Body Tattoo dance company (a highly unpretentious institution).

Williams will be in town this week performing *monumental*, a show that is more than the flouting of conventional capitalization, a la k.d. lang or iPod. It displays urban anxiety and a universal feeling of disconnection with others.

The performance begins with dancers standing atop 18-by-18 inch wooden boxes, separated from one another. They dress in grey, black and white clothing, mimicking business attire. As they stand on the wooden boxes, the dancers cannot see one another. To synchronize their movements, they depend on the music and the rate of their breath.

Performers are not just dancing to music by Godspeed You Black Emperor! and Les Tambours de Bronx: snippets of people speaking on the street are also sampled. As well, video created by William Morrison is shown. Morrison is a Grammy-, Much Music Video Award- and Juno-nominated director of music videos by the Rascalz and the Matthew Good Band. The film he created for *monumental* includes images of wind farms and from medical textbooks. As well, *monumental* features projections of text written by Jenny Holzer.

Holzer is an artist who uses public space to display text-based statements. Past projects of hers include stickers pasted onto New York City telephone booths and parking meters. She has also projected her messages in Times Square. Holzer's text is projected onto the stage for *monumental* via projectors at the front and above the stage. At some points, text is actually projected onto the bodies of the dancers.

Sarah Williams is one of the nine dancers in *monumental*. She's from Montreal but began dancing in Vancouver. Besides being an acclaimed dancer who has performed for various Canadian dance companies, Williams has also co-directed and choreographed two videos.

Williams explains that multimedia presentations are "usually hard because the audience doesn't know where to look." This chaotic aspect of the show reinstates the theme of urban anxiety and over-stimulation.

Williams, however, acknowledges that the audience will never feel that by looking at one thing they are "missing out on another." Williams appreciates the conflation of gender roles in *monumental*—stereotypes that are often upheld in traditional ballet. She explains that both sexes "can be strong, powerful, vulnerable [and] fragile" in this piece.

monumental is created and performed by The Holy Body Tattoo (HBT), a young company based out of Vancouver and headed by choreographers and dancers Noam Gagno and Dana Gingras. HBT has garnered many awards and has toured internationally. It is committed to attracting a broad audience that includes young people—a fresh change from dance companies that cater to older, wealthier clientele. Williams believes HBT appeals to younger people as well as older because of its "reality and energy and truthfulness and lack of pretension."

monumental is HBT's largest piece to date, with nine dancers. To express urban anxiety in *monumental*, Gagnon and Gingras went to the streets to pick up social, business and public gestures. While in Victoria, Gagnon and Gingras will be hosting a master class, preceded by free movement classes put on by Victoria Dance Series earlier in the week.

Sexy, short films descend on Cinecenta

by Annie Lymburn Meikle

Why doesn't anyone ever go to short films? It's actually a really good deal: you get to see an average of 10 films for the price of one big long feature and, like siblings in a large family, each film promises to be a bit different from the others. Similes aside, if the idea of bite-sized celluloid is interesting, the edges film festival, which runs until March 24 at Cinecenta, is worth checking out.

edges consists of over 50 carefully selected shorts films that promise to tease and titillate audiences. The idea behind the festival is to get more Canadians and, more specifically, Vancouver Islanders behind the burgeoning Canadian short film movement. Just as the short story lingers in the shadow of the novel, short films have traditionally been crowded out by the more illustrious feature film.

Like a good lover, the short film works hard to overcome its inferior reputation. "Short filmmakers are able to really push a technical aspect of film or delve deeply into a complex idea without worrying about sustaining the effect they're going for over an hour," edges' artistic director Dianne Searle explains. This means that during a typical program of shorts, the lucky audience is able to enjoy intense artistic orgasms and hopefully climax about 10 times—which really makes the typical one-climax-per-feature seem really boring.

And there's plenty to get excited about in the festival line-up. The films are organized around four central themes which explore identity, relationships, social issues and the artistic capabilities of film as a medium. The loose categories are intriguing and also ensure that variety will abound. For example, a lucky viewer might see "Universal Chickens," which investigates over-consumption and the beauty myth in Canadian society and media. He or she may then drool through the Academy Award-winning short "Ryan," before settling in for "Honey," a film that compares the behavior of humans and bees.

Tonight is the closing night for edges, so hurry to www.mediaanet.bc.ca for program details or more information. Tickets are $6.75 for students or $11 for an evening pass.

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Vikes win last-second consolation final

by Melanie Ho, *the Fulcrum*

In the dying moments of the Canadian Interuniversity Sport basketball consolation final, the Vikes slipped past the Ottawa Gee-Gees to win the game 70–69.

With just over five seconds remaining, Vikes forward Shaun Doherty was fouled as he drove to the net making the tying layup. In the ensuing foul shot, Doherty was able to place the go-ahead bucket. A last play attempt by Gee-Gee Teti Kabetu fell short, ultimately allowing the Vikes to take home the victory.

"It's kind of what we've done all year. Our team just doesn't want to lose," said Doherty of the Vikes' come-from-behind win. "We just work hard. Ottawa stepped it up big time and we just outdid them and got lucky at the end."

The win meant a fifth-place finish for the Vikes, who were seeded sixth going into the tournament.

The Vikes got off to a quick start, going up 10 points before Gee-Gee Jermaine Campbell sunk his team's first bucket nearly four minutes into the game. The Gees continued to work their way back into the game, tying it up at 14–14. But the Vikes pulled ahead and by halftime held a slim three-point lead.

A basket by Campbell early in the second half gave the Gee-Gees their first lead of the game, 36–35. From that point on, the Gee-Gees and the Vikes traded baskets and kept the score close.

With four minutes left to go, the Gees seven-point lead began to slip. Leading 68–65, with 17 seconds remaining on the clock, Doherty was poked in the eye and left the game.

Vikes Graeme Bollinger made two foul shots to bring the game within one. Doherty re-entered the game with 14.3 seconds to go, ultimately winning the game for his team.

It didn't help that throughout the game, the Gees had trouble at the free-throw line, going 14 for 27. The Vikes converted on nearly all of their attempts, going 15 for 16.

"Foul shots cost us the game today," said Gee-Gee head coach Dave DeAveiro. "We played well enough to win. We just didn't make foul shots."

"Very disappointing, I can tell you that," said Kabetu of the loss. "Just free throws, free throws and I will personally take the blame because I missed, like, five. I will personally take the blame for that."

Strippersize: the latest physical fashion

You may not get naked, but you'll sure get fit

by Victoria Barber

It's late on a Wednesday evening at Omni Rehab and Fitness Centre. Instructor Danielle Murray, a native of Victoria and UVic student, leads a group of women through their weekly exercise routine.

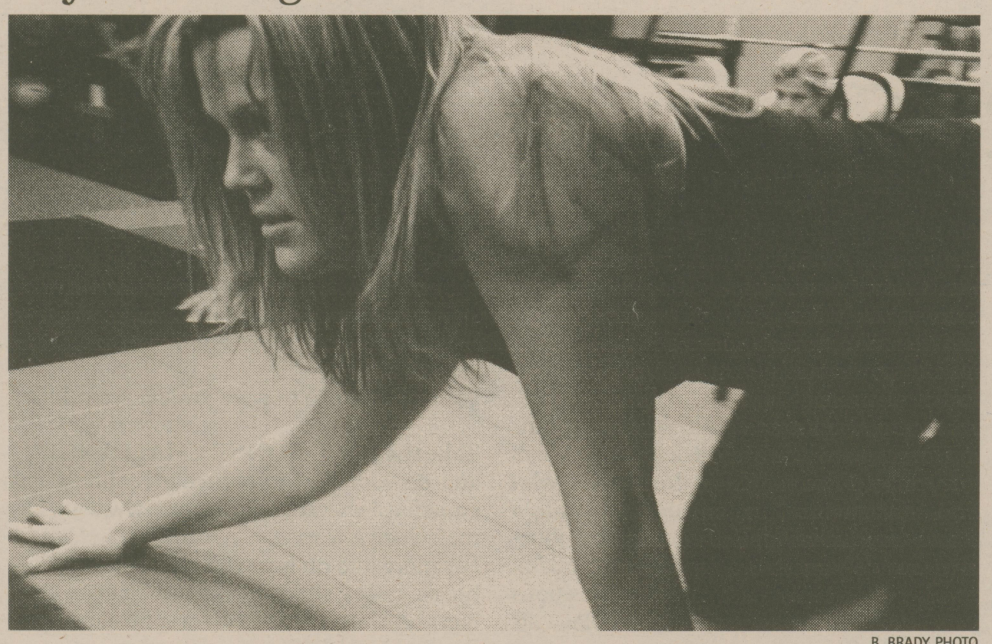
"All right. We're doing our thrusts now," Murray calls out to the panting, sweating women as "Black Magic Woman" blares out from the stereo speakers. It's the final class of an eight-week session, and Murray's students are polishing their lap-dance routine.

The class is Strippersize, a women-only danced-based exercise course that combines striptease movements with low-impact dance aerobics. Although women learn all the moves—hair tosses, body rolls, hip swivels, the bump and the grind—they don't actually take anything off (at least not in class).

"Nothing we do here is really dirty. It's all good, clean fun," says Murray.

Murray has been dancing since she was five years old. On a recent trip to Miami, she saw a strip aerobics class at Crunch Gym and found herself interested. She quickly realized that there was nothing like it in Victoria and decided to create her own class.

For inspiration, Murray studied other strip aerobics programs and did some first-hand research by watching professional dancers perform at strip clubs. "I'll be at a club watching the dancers as intensely as the guys," says Murray.



B. BRADY PHOTO

The exercise course combines striptease movements with low-impact aerobics.

Murray says she feels that the image of stripping as "dirty" is a social prejudice. Classes such as Strippersize teach a way to look hot dancing, something she says everyone wants to know how to do, but no one wants to talk about.

Students begin by learning how to roll their hips and then progress to entire dances, including a final lap-dance routine. The women enrolled in Murray's classes age anywhere from 19 to 54 years old and are at all levels of physical fitness. Most have no background in dance.

Murray says that her classes teach women to feel more confident and sexy, and to have fun with their bodies.

"I teach people who say 'I don't do that' or 'My body doesn't do that,'" says Murray. "I show them where their hips are and show them that they can do it."

The atmosphere of the class is fun and light—kind of like a big slumber party—with occasional themes such as cowgirl week, when everyone dances with cowboy hats to country music.

"I think that everyone was able to surpass what they thought they could do," says Karen Kelly, one of Murray's students. "It's just a matter of coming once to find out it's not so scary."

In the next session, Murray will also teach an advanced Strippersize class and hold pole-dancing workshops with Fawnia, a Victoria-based pole-dancing instructor.

Murray will soon graduate with an honours degree in philosophy and is teaching classes while she applies to law school. She says she has never danced onstage at a strip club and does not intend to in the future.

"But if I did," she says, "I'd be damn good and everyone would know my name."

Murray teaches three times a week at Omni Rehab and Fitness Center and will be expanding to a local dance studio. The next session begins April 25. For more information contact Danielle Murray at 686-6877 or e-mail strippersize@hotmail.com.

NCAA finals are once again proving unpredictable

by Matthew Wilson

The NCAA Tournament has proved once again that it is the most unpredictable and exciting tournament in sports. Upsets have riddled the first and second rounds of the national tournament, and a whole whack of favourites for the national title are now watching the rest of the tournament from their LazyBoy recliners.

The nicest surprise. The 12th-ranked Wisconsin-Milwaukee Panthers are an ideal Cinderella story. The Panthers came into the tournament completely under the radar. Although the team's victories over fifth-ranked Alabama and fourth-ranked Boston College were their 10th and 11th straight victories respectively, it was a huge surprise to see them advance to the Sweet 16. Both games were won quite handily, which is probably making No. 1 Illinois a little nervous. A win over Illinois would be cataclysmic.

The biggest surprises. The fourth-ranked Syracuse Orangemen came into Friday afternoon's game with the Big East Championship under their belt and expected an easy first-round win. But the Orangemen highly underestimated the three-time defending America East Champion, the Vermont Catamounts, who had it out for the Orange on Friday. Syracuse barely scraped their way into overtime before Vermont hit a clutch three-pointer with a little over a minute to go. A foul shot sealed the deal, and when the buzzer went, the Orangeman had been juiced.

The other surprise is Kansas. The Kansas University (KU) Jayhawks haven't lost in the first round in 15 attempts, but this year the Sweet 16 wasn't meant to be. The unlikely suspects were the Bucknell Bison, a team that has never won a tournament game in the school's 110-year history. Both KU guards Keith Langford and Aaron Miles struggled on offence all game, combining for only 10 points. Though Wayne Simien had another solid outing with 24 points and 13 rebounds, the Player of the Year candidate couldn't convert in the final seconds. It was a complete shocker.

The most valuable surprise. Utah Utes' "Australian Big Man" Andrew Bogut was the deciding factor in each of its wins over the 11th-ranked UTEP and third-ranked Oklahoma. Some say this Aussie is the best player in the country hands down, and he's only a sophomore. In their victory over Oklahoma, he kept opposing forward Kevin Bookout to a mere four points, at the same time being the centrepiece of the Utah's offence. When he wasn't scoring, he was at least making it easy for his teammates to do so. If Utah can squeeze past Kentucky this week, then every one will know they are the real deal.

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Kyle Hanson is only one of many riders featured in *Galactic Alliance*.

Local Victorian debuts extreme movie

by Rebecca Peric

Whether it's snowboarding, biking or some other extreme sport, many dream about producing their very own movie. And anyone with any amount of filming experience knows it takes a lot of work.

No one knows hard work better than Darren Rayner, a third-year UVic student. He just spent the last two years working on his film *Galactic Alliance*, which features a variety of extreme sports.

"Our main intentions for this video was for people to see what a great time we have doing our thing," said Rayner, producer and snowboarder. "We want to promote people to go big in whatever they do and have fun doing it."

For every trick landed, there are many more wipeouts–which makes filming long and tedious. Rayner started filming with his buddies in Whistler in the spring of 2003, "just for the hell of it." But when a friend of his saw an edited short, he urged Rayner to make a movie.

With the new idea of making a movie in his mind, Rayner continued compiling footage with the help of his friends. After about a year and a half, he had enough good footage to make his film.

"I thought it'd take just a month or two to edit all the footage," he said. "Eight months later, the editing was done." The DVD includes 30 minutes of edited footage, along with a slideshow and extra raw footage.

With everything finally finished, it was time for the premiere. Victorians, out-of-towners from Whistler, Vernon and Vancouver, and a rep from Brodie Bikes all came to see the video. The number of people at the premiere tallied up to about 150.

"I thought it was just going to be our crew here in Victoria watching the video, but then when everyone else heard about it they all wanted to come see it," Rayner said. Sitting on the sticky, beer-splattered floor of the local rugby club, everyone watched and cheered as their friends stomped huge air.

"Hopefully when people see this video, they'll want to giver and have fun just like us," he said, "and not get all caught up worrying about all the industry and sponsored shit that's so prominent in these sports."

Most of the riders in *Galactic Alliance* ride solely for Voleurz, a clothing company started by Rayner and his friend Bruce Giovando.

The riders of Voleurz all know each other and think of themselves more as a family than as a team.

Because of this, the goal of making the movie wasn't to become famous and fabulously rich but to make something special for all their friends to enjoy.

The video is available on the Voleurz site: www.voleurz.com.

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Many male children and adults with disabilities are motivated to participate in new activities but are in need of your assistance! By volunteering for only 1-2 hours per week you have the ability to enhance your life and the life of someone else. To get involved or for more information, please call Bryanna at 477-6314.

Canadians for Ethical Treatment of Food Animals are looking for members to take an active part in their organization. Our mission is "a stress-free life and a humane death for food animals." Contact L. Dymond at 388-5165 or littlerockstables@shaw.ca

ON CAMPUS

VIPIRG presents "Still Resisting: Stories and slideshow from the Occupied Palestinian Territories." Two Victoria locals spent 3 and a half months in the West Bank last winter. Their presentation includes gripping 1st hand accounts and stunning photographic evidence of the difficulties imposed by the so-called 'security fence,' military occupation, and settlements. THURSDAY MARCH 31, 7:30pm, Clearihue #A215, admission by donation.

On March 26, UVic Circle K Volunteers present KIDFEST! This Free event is an entire day dedicated to celebrating youth. Bouncy castles, face painting, games, cake walks and EGG HUNT at 1 p.m. Saturday, March 26, 11-4 in the SUB. Kids of all ages welcome! Questions? Contact Marta: martan@uvic.ca

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Be a human rights observer in Chipas, Mexico. Training weekend in Whiterock, March 25-28. call **(604)251-9190** or go to www.vcn.bc.ca/building for more info. Speaking Spanish not necessary.

The University of Victoria Student Animal Legal Defense Fund is pleased to announce our hosting of ecofeminist and author Carol J. Adams. She will be presenting her slideshow on The Sexual Politics of Meat, on Sunday, April 3 at 7 p.m. in Room 158 in the Faculty of Law Fraser Building. Her presentation will be followed by a book signing and vegan reception.
For more info go to www.law.uvic.ca/saldf

Take the "ONE-TONNE CHALLANGE" and do your part to reduce greenhouse gas emissions! www.co2zilla.ca or www.www.climatechange.gc.ca
For more info on how you can reduce greenhouse gasses affecting climate change, contact the University of Victoria Sustainability Project at 721-7355 or uvsp@uvic.ca

ANNOUNCEMENTS

Tre Arrow Benefit Show. April 8 @ Solstice-Cafe, 6-10 p.m.Music and spoken word with. Sarah Metzner, Glenna G., Ory Norman, Neil Conway, Oliver Swain, and Shayne avec i-grec. by donation, raffle with great prizes!

FREE FUN! Capture the Flag. We meet at Market Square Gates on Johnson Street at 2am on Saturday nights/Sunday mornings. Bring nothing but your gusto for the game.

BRAZILIAN FEIJOADA FUNDRAISER April 3rd, 1-5 p.m., Sir James Douglas School, Gary Oak Rm.— FREE PARKING— **BRAZILLIAN DRUMMING, "BATCUCADA" AND LOTS OF GREAT BRAZILIAN FOOD.** Tickets $15 Adult, $12 Unwaged or Student, $8 Kids 6-12, under 6 Free. ***All proceeds of this fundraiser will be donated to a community-based NGO working with children and youth in a slum in Rio de Janeiro, Brazil.*** Tickets sold at the door, for more info: anaelisa@uvic.ca

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FOR SALE

For Sale: 1990 Chev. Corsica Hatchback, Auto. 124,600kms. Moon Roof. Has new Alternator, Brakes, Tires, Ignition, Muffler. Mechanically Sound. Good on Mileage. Full Petro-Can, Fairfield Records for past 5 years. Second Owner, Island Car. $1,500 OBO. Please ph: 388 0154 or Cell 881 3312. Email: csakal@telus.net

Used bikes for sale. Vintage cruisers, Mtn., Road. $50-$200 rebuilt and guaranteed. Recyclistas bike collective 25 Crease Ave. 418-8867. Love, peace, bike grease.

Convertible futon frame, futon and attractive cover - $100.00, Computer desk - $50.00. Great condition! Telephone: 598-7256.

ROAD BIKE FOR SALE! Mongoose carbon fibre road bike w/shimano 105 and Ultegra components, Mavic rims, STI shifters, carbon forks. Call 477-0162 or email arm@uvic.ca

WANTED

Wanted to buy Macintosh laptop computer in good working condition. Older model is okay. 381-6169.

APARTMENTS FOR RENT

SUMMER SUBLET! 3-4 bedroom house near Shelbourne and Mackenzie for $1500/month. We will rent as a house or as individual rooms and the rent is negotiable. Partly furnished, great location & VERY near UVic. Give us a call at 412-7172 for Caitlin or Suzie.

Quiet, clean, furnished 1 bedroom apartment available from May 1st-August 31st. Corner of Quadra & McKenzie. Free storage and hot water. Rent $645/month. For inquiries call Katie @ 888-7981 or email: coopersk@uvic.ca.

Room for rent in large beautiful house on Queens Ave. (Fernwood Area). Available: April 1st (or sooner). Call 360-2298 for viewing. This one's worth it!

HEY YOU!

Bring on the cupcakes! Happy 23 pip!

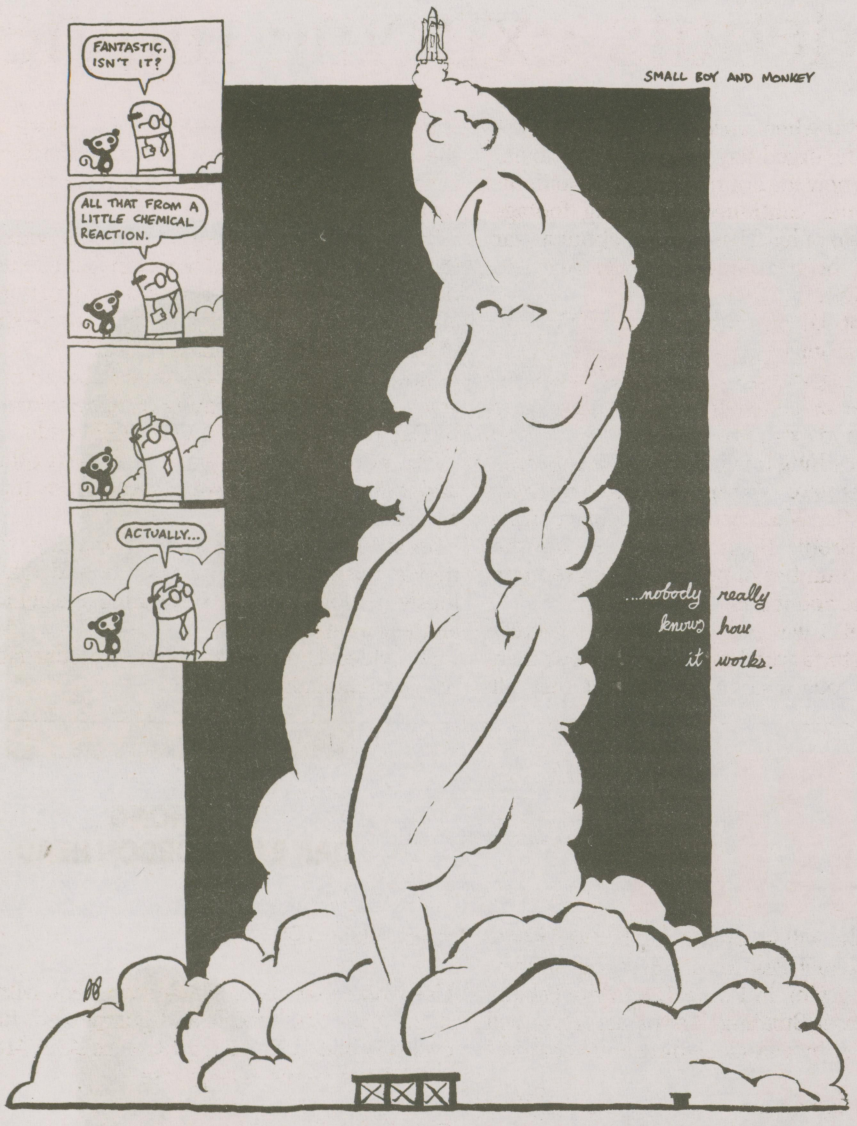
Confidential information for secret agent: you have been away for almost a week now, and you have a lot of work to do. Report to the library's lower level special collections immediately. This message will self destruct in 3 seconds...

Hey you - brown eyed blues*hallelujah*-you got a new saxaphone. First thought? You enjoy the saxaphone.Second thought? You make sweet like sugar music, right? Third, I'm happy in my saxaphone-less band.DaR,CanLL

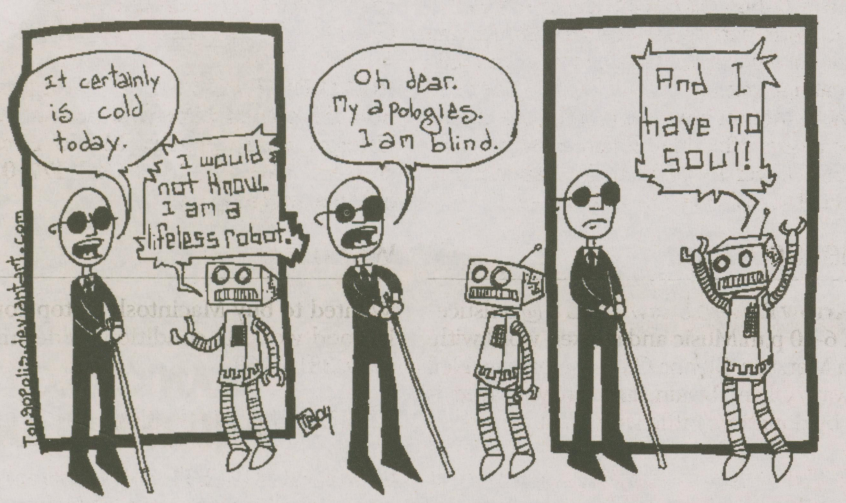
The squirrels have gotten into my soup again.

CLASSIFIED RATES

Students and clubs | $2/issue
Non-students | $2/line
Businesses | $6/line
Hey you! | free


FANTASTIC, ISN'T IT?
ALL THAT FROM A LITTLE CHEMICAL REACTION.
ACTUALLY...
SMALL BOY AND MONKEY
...nobody really knows how it works.

DISCE PATI
Bark!
Slow down, girl! Mommy's lungs don't like fresh air!
Hey, Miss! Do you have any cigarettes?
I sure do. Are you looking to buy?
wheeze
Sorry Miss, but I don't have any money!
..Can I just do some push-ups for one?
Oh, I don't know about that...
This tree! I'll climb this fucking tree!
Lookit how fast I can go!
I'll go right to the top!
Bark!
You really don't have to do that.
Why don't you come back down?
Would you like to see a dead body? There's one right over there.
!
You know... you can just have one. It's not a big deal.
!!!


It certainly is cold today.
I would not know. I am a lifeless robot.
Oh dear. My apologies. I am blind.
And I have no soul!
Tot3o3olia.deviantart.com

AN APOLOGY TO CARTOONISTS

The graphics e-mail account has been malfunctioning since January, and on Monday I received over 40 unread e-mails, many from first time contributors.

I apologize profusely for this problem, and I will endeavour to run all the submissions received.

Thanks for all the great toons!

—Graham Stark, Graphics Editor

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